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MUSIC & DRAMA



James Abresch

WILLIAM PRIMROSE

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MUSICAL AMERICA

Music Educators Meeting Under Way in St. Louis

Ninth Biennial Brings Over 1,300
Delegates to National Conference—Programs Adapted to War
Conditions and Needs

ST. LOUIS

WITH the theme of "Widening Horizons for Musical Education," over 1300 delegates assembled in this city for the twenty-eighth meeting (Ninth Biennial) of the Music Educators National Conference. The conference began on March 2. Headquarters were at the Jefferson Hotel and many other meeting places were used. The extensive program lacked the usual entertainment, bands and chorus due to transportation difficulties.

It was devoted to a new plan embracing many committee meetings and open conferences to discuss the general and special aspects of teaching programs and the significant factors influencing curriculum development.

The National Catholic Music Educators Association (an affiliate in the conference) was first to get under way with general and special sessions on March 2. They were welcomed by Rev. John S. Mix, C.R., representing His Excellency, The Most Reverend John J. Glennon, Archbishop of St. Louis.

The first General Session on Friday afternoon was welcomed to the city by Philip J. Hickey, Acting Superintendent of Public Instruction in the St. Louis schools, with the incumbent president, Lilla Belle Pitts of Pittsburgh, sounding the keynote of the conference with her address on "The 1944 Program—Its Concept and Objective" in which she stressed the necessity of conforming the pedagogic work in every branch of education to meet the changing world conditions with special emphasis on a better understanding of the music of the Allies and nearby countries.

(A complete report of the convention will appear in the March 25 issue of *MUSICAL AMERICA*.)

New York City Symphony Makes Debut Under Stokowski

THE aspiration of Mayor La Guardia and Leopold Stokowski, "to make available the best music for the most people at the least cost" became fact on the evening of March 6 at the City Center, when the New York City Symphony gave its first concert at a \$1 top price before a large audience which burst into cheers after the opening number. Many musical notables were present and all types of music lovers, from students with scores to munchers of peanuts, who also enjoyed themselves heartily.

Mr. Stokowski's choice for his opening program was catholic: Bach's "Little" Fugue in G Minor, Beethoven's Seventh Symphony, Virgil Thomson's suite "The Plow That Broke the Plains" and Stravinsky's "Firebird" Suite.

(Continued on page 32)



ROYALTY CONGRATULATES ARTISTS IN DANISH BENEFIT CONCERT

At the Gala Performance Given for the Benefit of Danish Refugees in Sweden at the Metropolitan Opera on Feb. 17 Participating Artists, Including Lauritz Melchior, Who Organized the Concert, Are Greeted. (Foreground, Left to Right) Ignace Strasfogel; Norwegian Ambassador W. Morgenstierne; Alexander Brailowsky; George Szell; and Three Girls in Native Costumes. (Rear, Left to Right) Mr. Melchior; Karin Bremell; Two Guests; Crown Princess Martha of Norway; Crown Prince Olaf of Norway; Prince Rene de Bourbon; Princess Margrethe of Denmark; Henrik Kauffmann, Minister of Denmark; Harriet O'Rourke, and Herbert Janssen

THE benefit concert at the Metropolitan on Feb. 17 raised thousands of dollars for Danish Refugees in Sweden, who must depend upon individual contributions for their maintenance, since Denmark is not as yet included in the National War Fund Drive, as the Danish

Minister, Henrik Kauffmann pointed out in his appeal. Participants in the program besides those shown in the picture included Sir Thomas Beecham, Wilfred Pelletier, Helen Traubel and Fred Axman. The Metropolitan Opera Orchestra and the Scandinavian Singers were also heard.

Future of the Cincinnati Symphony Is Jeopardized

Trustees Say Increased Expenses Make It Impossible to Present Concerts Next Season

CINCINNATI

THE 1944-45 season of the Cincinnati Symphony stands in jeopardy. Trustees say that increased expenses make a continuation of concerts "on the present outlook" impossible next season. The orchestra would have celebrated its golden jubilee in 1945, the 50th year since its foundation in 1895.

Trustees and the Cincinnati Musicians Association have failed thus far to agree on a wage plan which would satisfy the association and at the same time convince the trustees that they could afford to continue the concerts.

Lucien Wulsin, chairman of the trustees, explained in a recent statement: "A forecast of next season's operation predicts a loss of \$30,000. This is due to a \$12,000 decrease in contributions from the friends of the Orchestra, and is based on current expenses and wage scales.

"Now, in addition, the Musicians Association

has notified the orchestra management that for next season, 1944-45, they will require a material increase in the weekly pay of every musician in the orchestra. Furthermore, the association requires the orchestra to maintain its present number of 88 men for 28 weeks."

Union Makes Statement

Oscar Hild, president of the Cincinnati Musicians Association, declared: "Under present rates the wages of a symphony musician who receives base pay (for minimum wages) amounts to only \$35 a week on an annual basis for the 28 weeks of employment offered, and since the average pay for all members of the orchestra is only \$41.60 per week on an annual basis, it seems obvious that not only must they resist any attempt to shorten the period of pay weeks, but that they cannot accept a decimation of ranks and each and every one of them is entitled to an increase in present rate of wages to compensate for material increases in cost of living during the five-year period since the last adjustment in wages was made."

Music Maintains Morale! Music Must Go On!

Four Guests To Lead Philharmonic

Stravinsky, Bernstein, Szell and Monteux Are Engaged

Four guests will conduct the New York Philharmonic-Symphony next season in the periods when Artur Rodzinski, musical director, is resting. They are Pierre Monteux, George Szell, Igor Stravinsky and Leonard Bernstein. Neither Mr. Monteux nor Mr. Szell have ever before conducted during the regular Philharmonic subscription season, but both led two Sunday broadcasts last Summer. Mr. Stravinsky returns for the fourth time as guest composer-conductor. Mr. Bernstein, assistant to Dr. Rodzinski, will be guest conductor for one week.

The season, as always, will be one of 28 subscription weeks in Carnegie Hall. There will be the following series: 14 Odd and 14 Even Thursday evenings, 14 Odd and 14 Even Friday afternoons, 7 Odd and 7 Even Saturday evenings, and 14 Odd and 14 Even Sunday afternoons. All the concerts of the two Thursday series will be held on Thursdays; in the past subscribers were sometimes confused by the fact that some of the "Thursday concerts" were given on Wednesdays, due to previous bookings in Carnegie Hall.

McArthur to Direct In The Antipodes

Conductor Returns to War Theatre in Pacific—Will Offer New Scores

Conductor Edwin McArthur has returned to the South Pacific war theatre at the request and in the personal suite of Lieutenant-General George C. Kenney, Commander of the Fifth Air Force. Mr. McArthur, now reported to be "somewhere in New Guinea", has resumed the musical mission on which he spent six months in the South Pacific area earlier this year, instituting musical activity programs among servicemen overseas and directing soldier choral singing.

Although considerable musical entertainment for servicemen has been sent overseas by USO Camp Shows, McArthur was the first civilian assigned to work directly with Army officials on programs by servicemen themselves. His labors won the endorsement of General Kenney and of General MacArthur, who insisted that he visit every area where American troops were stationed.

It is expected that Mr. McArthur will also direct a number of concerts for the Australian Broadcasting Commission in Melbourne, Sydney and Brisbane, where, earlier this year, he was the first foreign conductor to appear since the outbreak of the war. He has taken along a number of orchestral scores by American composers which will be given their first hearings in the Antipodes.

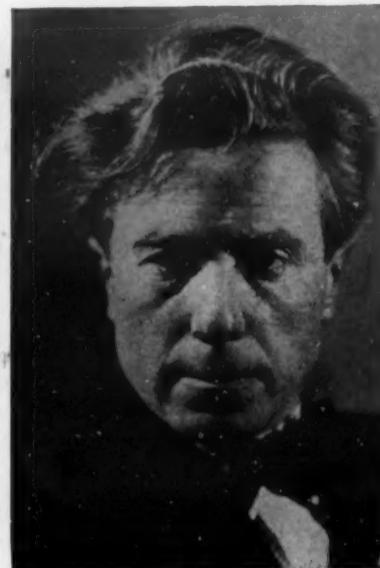
Gould Composes Tribute to Youth

Morton Gould is composing a symphonic work as to a tribute to the youth of the Americas and the world, for the 100th anniversary of the Y. M. C. A. Mr. Gould has been commissioned by the Y. M. C. A. to write the work. He expects to complete the symphony in time for a first performance in the week of June 4. At that time, 1300 Y. M. C. A.'s throughout the United States and thousands of its branches in 67 other countries will celebrate the founding of the organization.

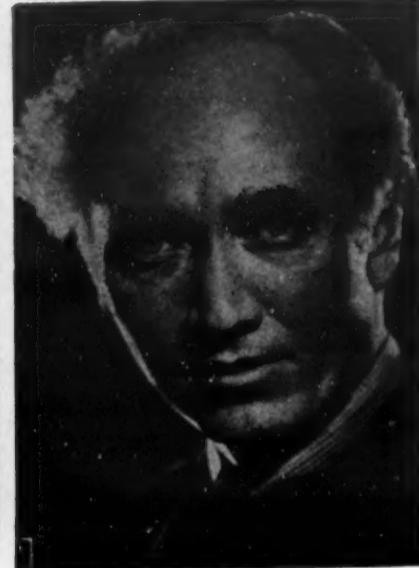
Re-engaged for Symphony Conductorships



Vladimir Goldschmann



Désiré Defauw



Karl Krueger

ST. LOUIS—Vladimir Goldschmann, musical director and conductor of the St. Louis Symphony, has been re-engaged for next season. In his temporary absence, as guest conductor of the Cleveland Orchestra for 10 weeks, Mr. Goldschmann's place at home will be taken by other conductors.

Art Commission Projected in Bill

Senator Would Provide for Survey of State's Cultural Resources

Declaring that the State "has a duty not only in the fields of economics and politics, but most certainly in the field of art", Senator Lester Baum, of Manhattan, recently introduced a bill providing for the creation of a State Commission of Music, Drama and the Fine Arts for the purpose of surveying the cultural resources of the State and making recommendations to the Legislature and the Governor for the encouragement and wider dissemination of the Arts throughout the 62 counties.

The Governor's program of post-war reconstruction would be broadened to an extent which would be all-embracing in its scope and would provide for the general cultural welfare of all the people. Under terms of the measure, the State Commission of Music, Drama and the Fine Arts would consist of seven members, of whom five would be appointed by the Governor, one by the President pro tem of the State Senate, and one by the Speaker of the Assembly, from among outstanding leaders in their respective fields. It would provide an appropriation of \$25,000 to defray the expenses of the Commission. The bill would empower the Commission to:

(a) Survey and to compile an informative inventory of public and private institutions now and heretofore engaged within the state of New York in artistic and cultural activities, including but not limited to symphony orchestras, grand opera, operetta, and other forms of the lyric art. (b) Ascertain the ability of such institutions to fulfill their purposes and objects. (c) Examine the desirability and feasibility of sponsoring additional non-profit membership cultural institutions in order to supplement and further such cultural activities.

(d) Formulate plans and to make recommendations for the expansion of

existing facilities and activities. (e) Consult with local authorities in the various subdivisions of the state to ascertain the additional needs and requirements of the various localities."

Tourel Is Engaged By Metropolitan

Mezzo Soprano Will Make Her First Appearance as Mignon and Will Tour

Jennie Tourel, mezzo-soprano of the Paris Opéra-Comique, has been engaged by the Metropolitan Opera for several performances during the remainder of the season. She will make her first appearance as Mignon on March 16. Miss Tourel will also be heard with the Metropolitan on tour in Chicago and Cleveland.

Miss Tourel appeared with the Metropolitan Opera last during its Spring season of 1937, and she returned to the United States in 1941. In October 1942 she made her American concert debut with the New York Philharmonic-Symphony under Arturo Toscanini, appearing later with the Boston Symphony led by Serge Koussevitzky and the NBC Symphony under Leopold Stokowski. She has since been heard with major orchestras throughout the country. She gave her first New York recital in Town Hall last November.

Metropolitan Fund Nears Goal

THE Metropolitan Opera Fund neared its goal of \$300,000 with a total of \$293,000, on March 11. The Fund has received gifts from more than 36,000 opera lovers, representing all 48 states as well as Canada, Brazil, the West Indies, and several active theatres of war. The Fund was also assisted by the benefit performance of "Parsifal" on March 8, presented by the artists of the Metropolitan under the auspices of the Artists Committee for the campaign.

Educators to Meet In Cincinnati

War-Time Subjects Are on Agenda of National Music Schools

CINCINNATI.—War-time problems related to music education, and music in relation to the rehabilitation of returning soldiers, are topics which will be discussed at the 20th annual meeting of the National Association of Schools of Music to be held on March 25 and 26 in the Hotel Netherland Plaza. Dr. Howard Hanson, director of the Eastman School of Music in Rochester, N. Y., is the president. The chairman of the publicity committee is Dr. Arthur Baker, dean of the School of Music of De Paul University, Chicago.

Routine business, such as reports from officers and committees, will be attended to on the first day. On the second day, delegates will consider problems in the administration of schools of music in the light of probable post-war developments. A. H. Larson, secretary of the Eastman School, will speak on the changing requirements for certification of teachers of music, and further discussion of the subject will be led by Dr. Lloyd Sprouse, of the Ohio State Department of Education. "Problems which affect schools of music in the tendency to add specific subject requirements for high school graduation", and "The returning service man and his problems in the field of music", are other topics for discussion.

Toscanini Is Suggested as Italian President

The election of Arturo Toscanini as president of "the future Italian republic" is reported to be the aim of "influential circles" in northern Italy. The report was received in New York by the Office of War Information, which quoted a dispatch to the Stockholm *Aftontidningen* from Berne.

Szell Conducts "Ring" Cycle

By HERBERT F. PEYSER

THE Tuesday evening "Ring" cycle, which began Feb. 8 and ended Feb. 29, was the greatest heard at the Metropolitan in a generation. For this the overwhelming share of credit belongs to one man and to one man alone—to George Szell, a Wagnerian conductor of the stripe of Seidl, Mottl and Mahler, who at long last has restored in New York the authentic Wagner tradition obscured for so many years by a false, irreverent, cynical and small-scale one. With a few minor exceptions the persons on the stage were the various interpreters of the tetralogy grown familiar through a longer or shorter period of years. But if a new spirit seemed repeatedly to possess them it emanated beyond question from the conductor's stand.

The public which thronged the month-long series reacted with the utmost absorption and delight to such Wagner as some of its older members had not heard in decades and some of its younger ones not at all. So it was only a logical move of the management to announce a second cycle even before the first had been concluded. However, the artistic merits and the festive aspects of the performances could have been foreseen. They were implicit in the superb expositions Mr. Szell had given of "Die Walküre" earlier in the season. It was only obvious that the remaining dramas must emerge through such treatment renewed and cleansed. Actually, they seemed at times to be recreated.

Enthusiasm Recreates Music

Something more potent and pervasive than questions of tempi or problems of phrasing, rhythm and balance lay at the root of Mr. Szell's achievement, something which governs and determines all these and related considerations—the element of love, the spirit of enthusiasm, which in Wagner intuitively resolves deep secrets and conquers myriad difficulties. It is precisely enthusiasm and love that one has missed for years in the Metropolitan's Wagnerian performances and this deficiency marked their most deplorable weakness. With the freshness of a new and profoundly creative approach Mr. Szell has been able in an incredibly short space to refashion such Wagner works as have fallen to his share. "Das Rheingold" was magnificently a case in point. For season after season the fabulous prologue has been at the Metropolitan a doleful, listless and soggy bore. The "Rheingold" which the conductor piloted on Feb. 8 was irrespective of shabby scenery, weakness of casting and freaks of stage management—quite the finest, most poetic and animated heard at this theatre in a blue moon.

Here, as throughout the cycle, Mr. Szell's direction, based on imagination and consummate musicianship, dominated everything. It captured the grand style and the epic splendor of this music. If there was a most cherishing attention to clarity and detail—whereby treasure half forgotten if not wholly unsuspected rose to the surfaces—there was also an unerring sense of the great line of the music, a full appreciation of its strength (which Wagner complained most people did not properly value) and of its impact. And the conductor's tempi, if magnificently broad, were also fluid and vital.

There is no need at this stage to recapitulate the magical beauties of Mr. Szell's "Walküre". This work, unfortunately, was disfigured by the solitary cut made in the entire cycle—and precisely in Wotan's narrative, the very passage one was especially eager to hear under his baton in its sovereign integrity. Presumably the abridgement was undertaken for the benefit of Herbert Janssen, for whose relatively light voice much of Wotan's music lies inconveni-

Wagner Operas Arouse

Eager Public Response Under New Leadership

ly low. As for "Siegfried", one could write columns about the flaming grandeur and heroic rhythm of Mr. Szell's third act (with what sweep he enunciated the marvelous theme of the "World's Heritage"!), notably the awakening music and the love scene. Not in years have they sounded this way.

But in utter glory, in incandescence and in devastating power it was the "Götterdämmerung" which set a shining crown on the conductor's achievement. For the first time in years it was possible to hear the dawn music and the love scene of the prologue played with the right elasticity of pace, not rushed like a railway express, as has been the Metropolitan custom of so many seasons. And the stupendous interludes, including the difficult daybreak episode in the second act, the funeral music and the sublime hymn of immolation—these things and countless others recovered for many

George Szell

listeners an ecstasy which they have sometimes had reason to fear lost forever.

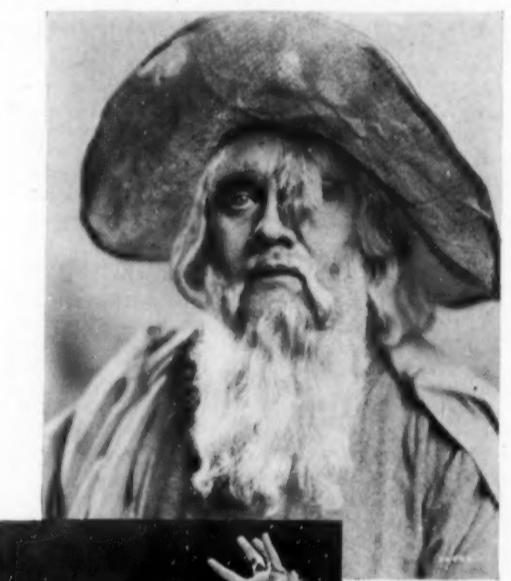
The orchestra played throughout the cycle now better, now less well. It might have been pardoned on "Götterdämmerung" night for even more numerous technical slips, since it had been occupied with "Aida" all that afternoon. By and large, however, it deserved no small credit.

Individual accomplishments, though varying considerably in quality, profited beyond all question by the inspiration which Mr. Szell communicated to almost every department of the performance. First mention belongs to the three Brünnhildes of Helen Traubel who, despite occasional trouble with certain upper tones (in the "Walküre" battle-cry, for instance, and with the high C's of the "Siegfried" and "Götterdämmerung" love duets, where once again she simply declined to attempt them), did some of the most gorgeous singing of her career to compensate for her various short-comings as an actress. If one were obliged to cite two supreme examples of Mme. Traubel's vocalism, the last part of "Siegfried" and the prologue and Immolation Scene in "Götterdämmerung" would probably claim precedence over all else. Astrid Varney, the Sieglinde and Gutrune, exhibited particularly in the first named role an uncommonly intelligent and communicative grasp of its dramatic exactions. Mme. Thorborg embodied both Frickas (of which the second was by much the better), the "Siegfried" Erda and the "Götterdämmerung" Waltraute. The "Rheingold" Erda brought forward a newcomer, Christine Johnson, who made in the short part a rather dubious debut, hampered, possibly, by nerves. For once there was a beautiful and really persuasive Freia with an extraordinary grace of *plastique*, in Jarmila Novotna.

New Loge Convincing

It is long since the Metropolitan has offered a Loge as convincing as John Garris. The young tenor, who appreciates that the music of this part should be *sung*, not talked, sputtered or cackled, still has much to learn about the cynical humor and the predominantly intellectual quality of the role. Yet it is the best thing he has done so far and he will doubtless grow in it. As for the various Wotans of Mr. Janssen (his Wanderer was his first anywhere), they all exhibit the singer's expert routine, though in both "Rheingold" and "Walküre" the part runs damagingly low for him. His Gunther is, of course, a valued old friend. Frederick Lechner's Alberich, competent in its later phases, was weak in the "Rheingold", where the delivery of the curse lacked venom and bitterness. Few artists bring to Hunding such enrichment of vivid detail as Mr. Kipnis, whose Hagen, also, is quite the malign figure of Wagner's conception.

It is hardly possible to recount, at this stage
(Continued on page 29)



Wide World



NEW FIGURES
IN
METROPOLITAN
RING CYCLE

(Top) Herbert Janssen as
The Wanderer. (Middle)
John Garris as Loge.
(Right) Christine Johnson
as Erda





(Left) Jennie Tourel as Carmen, Laszlo Halasz, Musical Director, and George Czaplicki as Escamillo. (Above) Mario Berini as Cavaradossi, Dusolina Giannini as Tosca, Mr. Czaplicki as Scarpia. (Right) Ethel Barrymore Colt as Martha

CITY CENTER OPERA OPENS FIRST SERIES

"Tosca", "Carmen" and "Martha" Are Performed with Familiar Artists and Newcomers in Leading Roles—Halasz Is Musical Director

THE New York City Center of Music and Drama began its career as a full-fledged operatic theatre on Feb. 21 by devoting an entire week to the performance of three operas. The works heard were Puccini's "Tosca", Flotow's "Martha" and Bizet's "Carmen" in the order named. "Tosca" was repeated on the evening of Feb. 23, "Martha"—sung in English—received performances on Feb. 22, 25, 26 and on the afternoon of the 27th, while "Carmen" was given on two evening hearings, on Feb. 24 and 27, and a matinee on Feb. 26. The three works were conducted by Laszlo Halasz. Dusolina Giannini sang the name part in the Puccini opera, Ethel Colt that of "Martha", while Jennie Tourel assumed the title role of Bizet's work for the first time in New York since she appeared in it during a spring season at the Metropolitan some years ago. The audiences were in every instance very large and the enthusiasm effusive.

"Tosca", Feb. 21

The first of the series of opera performances at the New York City Center was Puccini's "Tosca", given on the evening of Feb. 21. The cast was as follows:

Floria Tosca Dusolina Giannini
 Mario Cavaradossi Mario Berini
 Scarpia George Czaplicki
 Cesare Angelotti Sidor Belarsky
 Spoletta Hubert Norville
 Sacristan Emil Renan
 Sciaronne Emanuel Kazaras
 Gaolet Alexander Lorber
 Conductor Laszlo Halasz

There was little doubt of the success of the performance from the very beginning both on account of the size of the audience and its obvious enjoyment of favorite bits such as Cavaradossi's arioso, "Recondit' Armonia" shortly after his entrance, which brought forth a furore of applause.

Miss Giannini's Tosca has been heard further downtown. It commanded respect on this occasion, as formerly, by its carefully thought-out

dramatic values and the excellence of the impersonation. While much of it was well sung, the occasional faulty production which has distressed her many admirers since her sensational debut with the Schola Cantorum in Carnegie Hall in 1923, was also present. None the less, her performance was of a high order both vocally and dramatically.

Mr. Berini's fine voice was heard to great advantage throughout the opera and his solo passages were invariably acclaimed loudly. Mr. Czaplicki was a convincing Scarpia and much of his stage business was a great improvement upon what has recently been seen elsewhere. After all, this is a role requiring better acting than singing. Mr. Czaplicki measured up extremely well in both respects. The lesser roles were all well filled, even that of the unnamed shepherd, who was able to sing on the Roman Campagna and be heard on the summit of the Castel di Sant'Angelo!

Mr. Halasz, hampered by an orchestra of too small numbers and not well placed, did a creditable job. The amplifying system in use in the auditorium was frequently annoying but that had to be taken into consideration.

"Carmen", Feb. 24

Possibly the most ambitious operatic venture to date of the New York City Center was the production on the evening of Feb. 24 of "Carmen", with Jennie Tourel in the name part. Certainly, the promulgators of the various artistic schemes at the former Mecca Temple have no reason to complain of the public response. The theatre on this particular occasion was sold out to the last available inch and the enthusiasm was tumultuous—sometimes almost disconcertingly so—with applause and ebullitions of mirth frequently misplaced and untimely. At all events, the throng enjoyed itself to the lawful limit.

The cast was as follows:

Carmen Jennie Tourel
 Don Jose Mario Berini
 Escamillo George Czaplicki
 Micaela Mary Martha Briney
 Zuniga Sidor Belarsky
 Frasquita Regina Resnik
 Mercedes Rosalind Nadell
 Remendado Henry Cordy
 Dancairo Emil Renan
 Morales Hugh Thompson
 Solo Dancers Pilar Gomez
 Conductor Giovanni Rozzino

One could regret that the promoters of the various artistic schemes at the City Center did not take ad-

vantage of their opportunity to present Bizet's masterpiece in the form in which its creator conceived it—as a thoroughgoing opera-comique with spoken dialogue in place of the Guiraud recitatives and without the gratuitous ballet and grand opera frippery with which "Carmen" is bedizened and overloaded in most operatic theatres. That this rewarding chance was missed must be all the more deplored since the size of the Mecca Temple is practically the same as that of the Paris Opera Comique, where the work is presented in its true character and with correct perspectives and proportions. However, the opera was presented with all the customary distensions and dilations.

The performance exhibited more spirit than refinement. Its outstanding feature was, of course, the Carmen of Mme. Tourel who, at her best, ranks with the foremost exponents of the part. One of the most gratifying elements of her impersonation is its freedom from far-fetched and arbitrary nuances and from the employment of most of the heavy artillery of female charms and seductions to motivate the spell which the fatal gypsy baggage exercises on the men who come into her orbit. It undergoes subtle modifications from one performance to another and in this instance was at its eloquent best in the last act, which was marked by a tragic intensity the more expressive because not over-accented. And the lovely, sensuous voice of Mme. Tourel, so smooth and even throughout its scale, exerted its unfailing spell.

A New Micaela

Mary Martha Briney, the Micaela, though she still has much to acquire in the way of routine and style, did a number of things in distinctly creditable fashion and must be thanked for omitting at the end of her third act air that preposterous high B Flat which most Micaelas affect and which Bizet never wrote. Mario Berini's Don Jose suffered from vocal constriction due to a cold, except for certain free and ringing high tones. George Czaplicki, the Escamillo, found some of the music of the part dammingly low for him but acquitted himself in the main with competence. Hugh Thompson, the Morales, did well the little that fell to his share, and Sidor Belarsky's Zuniga passed muster. The audience showed itself particularly delighted by the various ballets and especially the dances of Pilar Gomez and Giovanni Rozzino.

Laszlo Halasz conducted with spirit an orchestra too small for Bizet's score. The opera was sung in several brands of French.

P.

"Martha", Feb. 22

One of the lightest of comic operas in the grand opera category, Von Flotow's "Martha" was the second offering on the evening of Feb. 22, with repetitions scheduled for the 25th and the 26th.

While it would be difficult to give a bad performance of this charming work with its galaxy of attractive songs, its fine ensemble and choral numbers and its trite but perennially diverting musical comedy situations, it must be said that the new City Center company gave not only a good but a superior performance. Occasionally it had the look and sound of an amateur theatrical; there were a few unprofessional slips on the part of supernumeraries, the stage manager, the electricians and even the principals.

But this very lack of routine professionalism carried with it certain virtues which were among the particular delights of the evening. There were youthful exuberance and gaiety and the *esprit de corps* of people working earnestly and happily together to give a good show. The first night participants were the following:

Lady Harriet	.... Ethel Barrymore Colt
Nancy	.... Suzanne Sten
Lord Tristan	.... Stanley Carlson
Plunkett	.... Robert Brink
Lionel	.... Eduard Kane
Sheriff	.... Ralph Leonard
Three Maids	.... Helen LeClair
Thorold Croasdale	.... Ella Mayer
Farmer's Wife	.... Sally Aronovich
Four Flunkeys	.... David Osen, Philip Marantz, Al Shapiro, Michael Guida
Farmer	.... Carl Norse

Laszlo Halasz, Conductor

The opera was "adapted for the American stage", whatever that may mean, by Vicki Baum and Ann Ronell. The adaptation included, among other things, an English text by Miss Baum and the amputation of the Overture, which is one of the most famous things in the opera. However, there was nothing offensively "individual" about the production, and it was received with undiluted pleasure by a large audience.

The principals all were young and personable and well suited, physically, to their roles. The best voices were those of Robert Brink and Eduard Kane, who also took honors for clearest diction. Neither has yet attained anything approaching operatic finesse, but they have sufficient talent to

(Continued on page 32)

Meet the Composer:

(5) HARL McDONALD

By RONALD F. EYER

IT is easier to picture Harl McDonald as a business man seated behind an executive's desk pushing buttons, answering telephones and scanning production reports than as a scion of Orpheus setting down essences of artistic mood and emotion on music paper. With rugged countenance and sharp, pale-blue eyes betraying his Scottish ancestry, rapid, clipped speech and nervous, energetic movement, he typifies the American captain of commerce. Yet he is one of the best known and most successful of contemporary composers.

To be sure, Mr. McDonald actually is a business man. He is manager of the Philadelphia Orchestra and the supervision of the affairs of that great institution is equivalent to the management of a large business corporation. One wonders immediately whether there isn't a clash of temperament between McDonald, the executive, and McDonald, the creative musician.

"None whatever," snaps Mr. McDonald without a moment's hesitation. The idea that musicians are, *per se*, impractical bohemians is a popular misconception, he declares. Naming Richard Strauss and the late Sergei Rachmaninoff among others, he recalls many leading personalities in the fields of both performance and composition who are astute in the conduct of their business affairs and display the soundest business sense and judgment. And we know from history that many of the great—Beethoven, Liszt and Wagner, for instance—were no babes in the woods when it came to such matters.

Born on Ranch

His business as well as his musical life began on his father's vast stock farm in Southern California. He was born on a ranch high in the Rockies near Boulder, Colorado, on July 27, 1899. But while he was still very young, the family went farther west and he grew up on El Solano, a vast tract of California cattle country which was measured in miles rather than acres. He learned many of the rudiments of business in helping his father administer this holding.

The McDonalds, while not wealthy, were comfortably well off and both parents had a highly developed amateur interest in music. Father McDonald played both piano and horn; his wife also played the piano, understood musical theory and was an accomplished Lieder singer. Young Harl was already having piano lessons from his mother at the age of four and by the time he was seven she had introduced him to the mysteries of composition.

Among his youthful efforts was a collection of dances, one set written when he was seven, another when he was ten. These were published "much to my delight at the time,"

Equally at Home in Roles of Composer and Business Man, Musician Finds No Clash of Temperament Involved in His Career—Interests Are Centered in Music

he admits, but "to my horror in later years." However, these dances show the strong influence of the old Hispanic traditions of Southern California upon the young composer, especially in their rhythms, and they foreshadowed an important characteristic of many of his mature writings.

While the elder McDonalds had a deep appreciation of music, they did not regard it as a proper vocation for a young American born to the range. But Harl was determined that his future lay in music and he took leave of the ranch in his early teens to make his own way. He had learned both violin and horn in the meantime and he played the latter instrument well enough to be engaged by the Los Angeles Symphony Orchestra. This employment, supplemented by earnings from directing various church choirs enabled him to pay for a musical education. He studied with Vernon Spencer, Ernest Douglas and Jaroslaw de Zielinski. He also took the music courses at the University of Redlands and, in 1918, received his Bachelor's degree in music from the University of Southern California.

The winning of two composition prizes, one given by the American Federation of Music Clubs, the other offered jointly by the Los Angeles Philharmonic Orchestra and Ballet Association made it possible for him to continue his studies in Europe. He received his di-

ploma from the Leipzig Conservatory in 1922. While he was still a student there, his Symphonic Fantasy, "Mojave", was performed by the Berlin Philharmonic under Augustus Steiner.

For several years thereafter he was variously engaged in giving piano recitals in England and the United States, teaching, doing editorial work for music publishers and, of course, composing. In 1926 the University of Pennsylvania invited him to lecture on composition and shortly afterward named him director of the Department of Music. In the latter position he taught, conducted the university's choral organizations and undertook research work in the field of tonal measurement in collaboration with two electrical engineers and a physicist under a grant from the Rockefeller Foundation. Some highly significant results were obtained in the latter work and McDonald was elected to Sigma Xi, honorary scientific society, for his part in it.

Active as Conductor

For two and a half years he served as music director and conductor of the Mendelssohn Club of Philadelphia and was organist and music director of the Parish of the Church of the Holy Apostles. In 1934 he became a member of the board of directors of the Philadelphia Orchestra Association and five years later was appointed manager.

McDonald has no particular interest in the arts other than music. His serious reading is confined almost entirely to biographies. He is not keenly interested in the theater, and he has a low opinion of the movies. The thing that bothers him at the movies, he says, is "the bad music that accompanies them". He becomes so engrossed in analyzing and criticizing the musical score as the film unreels that he comes away without any clear idea of what transpired on the screen.

His principal recreations are sports and outdoor activities. He was something of a boxer in his younger days and held the amateur lightweight championship of the Southwest. His face still bears a few scars of his battles. He was brought up in the saddle, but he claims no distinction as a horseman. He has a silver patch in his skull which resulted from a bad spill from a cranky bronco.

He lives on a small acreage on



THE COMPOSER:—Harl McDonald Works Over the Score of a New Orchestral Work

Philadelphia's "Main Line" just beyond Bryn Mawr with his wife, who is a talented musician, and their two daughters, 13 and 16. He also has two stepsons, one of whom is now in the Army, the other in government service with the War Department. The younger daughter has inherited her father's gift for composition and one of her works was played by the Philadelphia Orchestra at one of its children's concerts. Her father has faith in her creative ability but complains that she is lazy and won't work.

Vacations in Maine

In Summer, McDonald goes to his place in Maine where he varies the routine of composition with sailing, swimming and a fast game of tennis. With the scarcity of skilled mechanics, he has become his own plumber and carpenter and recently has even built a guest house on the premises.

American music, he says, is at present in "a state of ferment" and he regards this as a normal and healthy sign. It would be illogical for music to have found a settled, cut-and-dried course in this country at this stage of its evolution. While McDonald himself is affected most by Hispanic influences, he considers it logical and proper that American composers should make use of the so-called folk music of various types, including jazz, cowboy, Negro and hill-billy idioms, etc., and that each should employ them as his individuality dictates.

For himself, he considers that music greatest which has the greatest universality of appeal, emotionally. His own works, he says, spring from compulsion to express in music his inner impressions of things from which he gets emotional reactions. Music is essentially an emotional language, he believes, and his principal criticism of contemporary composition is that there is too much cerebration, too much experiment with sterile, intellectual forms and idioms. Music should not be written objectively, but "from the inside out", in his opinion. Only then does it have appeal and import for the listener.

McDonald is at least one American composer who is not in favor of All-American programs. The span of American composition—

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THE BUSINESS EXECUTIVE:—Mr. McDonald Times an Entrance for Eugene Ormandy, Conductor of the Philadelphia Orchestra

NEW LIFE of TCHAIKOVSKY



Rare Tchaikovsky Photograph at the Age of 39

TCHAIKOVSKY. By Herbert Weinstock. 386 pages. Alfred A. Knopf, New York. \$5.

THAT no full-length biography of a composer so incorrigibly popular as Tchaikovsky should yet have been written in English is surely one of the most incredible paradoxes about the creator of the "Pathetic" Symphony. Nevertheless, Herbert Weinstock, author of a number of books on musical subjects and latterly of an elaborate life of this best loved of Russian musicians, establishes this surprising point at the very outset of his introduction.

There have existed, to be sure, and for a longer or a shorter time Modest Tchaikovsky's "official" and voluminous work about his brother in a German translation by Paul Juon and in a somewhat condensed English version of this by the late Rosa Newmarch; a biography by Edwin Evans Jr., published in 1906 and superficially revised in 1935; Mrs. Newmarch's pioneering "Tchaikovsky", brought out in 1900; and in much more recent times there has appeared the exceedingly popular "Beloved Friend", by Catherine Drinker Bowen and Barbara von Meck. This last, for all the favor it aroused, is dismissed by Mr. Weinstock as a "fictionized and luridly colored story of 14 of Tchaikovsky's 53 years . . . which spread a picture of Tchaikovsky that is, in its over-emphasis as false as Modest's had been in its gentle deception and lack of any emphasis whatever".

Soviet Produces Material

So much for English biographies of Peter Ilyitch. In Russia the situation has been rather different, particularly in the last 20 years since Soviet cultural authorities have brought to the light of day a huge mass of Tchaikovsky material previously ignored or purposely suppressed. This fund of information has been brought to a focus in the great "official" source work of nearly 800 pages, compiled by four Russian musicologists and edited by V. Yakovlev, under the title "Days and Years of P. I. Tchaikovsky": "Annals of his Life and Works" and henceforth, according to Mr. Weinstock, indispensable to all Tchaikovsky research.

Mr. Weinstock has been able to utilize much of this matter though it is not invariably easy to distinguish between the brand new and the less new. Be this as it may, he has produced a good book even if not as startling or as devastatingly original in all its aspects as some may have been led to anticipate. The Tchaikovsky who emerges from its pages is substantially the one we have always known, with here and there a trait enhanced or a lineament accentuated. In any case, the history of music shows us few great masters so wholly lovable even in their minor weaknesses or idiosyncrasies.

Of these little frailties—some of them almost irresistibly comic in their child-like naïveté—Tchaikovsky was full. One scarcely knows whether to laugh about him or to sympathize with him when, for instance, as a still very young man he alludes, in a panic of nerves, to his "apoplectic strokes" though what he has is no worse than an old-fashioned neuralgic headache! Or, when he laments the swift approach of old age—at 32. Funnier than either is the occasion when he plucked up enough courage to try a little game of bluff by representing himself as "Prince Volkonsky". The occasion was a short trip he was taking by stage coach. The driver was lazy and desperately slow and Tchaikovsky realized it would take hours for the man to change the horses at a certain stopping place. So for once in his life he determined to bluff the thing through, only to fall into his own trap.

A Second Tchaikovsky

The driver, really believing the musician to be the redoubtable notability he said he was, saddled a pair of horses so quickly that what might have been a full hour's delay consumed only 15 minutes. But the composer's triumph was short-lived. He lost his wallet, containing visiting cards and identification papers, in the coach. To get them back he had to confront the driver, who obstinately refused to surrender the find to anyone but the prince in person. Greatly mortified, the musician sought out the man, ready if need be to confess the deception in case he had looked at the visiting cards. Luckily he had not; but the composer was almost floored to hear the groom, when asked his own name, reply: "Tchaikovsky"—which just happened to be the truth! Peter Ilyitch let well enough alone but realized that bluffing is an inborn talent—and one that did not happen to be among his accomplishments!

Mr. Weinstock discusses with complete and wholly calm and gratifying frankness the great "secret" or "tragedy" of Tchaikovsky's existence. To persons with any true understanding of the facts of life and the processes of nature this has for many years been neither new nor "unsuspected". At all events, Mr. Weinstock very sensibly calls a spade a spade and, on the other hand, does not make a mountain out of a molehill. The real likelihood is that Tchaikovsky's greatest works

Herbert Weinstock's Biography, First Full-Length English One, Utilizes Data Lately Made Available by the Soviet Government—Author Refutes Notion of Composer as Exclusively an Exponent of Gloom

would not command the universal love they do if nature, in her inscrutable purposes, had made him something other than he was. Yet in connection with the composer's private inclinations and friendships Mr. Weinstock raises certain interesting questions, even if they are, viewed in their proper perspective, hardly more than side issues. Such a one is the composer's generosity in monetary matters as well as the possibility that he may have been mulcted of large sums to placate blackmailers.

In the course of the book the author makes two points well worth

making but ordinarily disregarded. One has to do with the extensive assumption that Tchaikovsky is pre-eminently a vessel of gloom, of pessimism, of melancholy and despair. This absurdly one-sided notion probably originated in the fact that a handful of his works, which do communicate black moods, have acquired in the current repertory an altogether disproportionate prominence at the expense of the greater portion of his output. And with much justice Mr. Weinstock stresses the corollary that many more works

(Continued on page 31)



Tchaikovsky's House at Klin, Near Moscow



A Room in the Composer's Home at Klin as Ravaged by Nazi Invaders



The Klin House Restored as a Tchaikovsky Museum by Victorious Russians
Illustrations Reproduced with Permission from the book, "Tchaikovsky".

MEPHISTO'S MUSINGS



Dear Musical America:

I have just received Opus 2, Number 6, of "Observations from the Rail" which is the official publication of the Metropolitan Opera Standees Club. (Oh, yes, the standees have a club. It was organized sometime ago over cups of coffee at the Automat in the neighborhood of the opera house). The club has regular monthly meetings and, according to the club paper, Martial Singher, the Met's new French baritone, was the guest speaker at the rail birds' February conclave.

Many of the Metropolitan's singers take a keen interest in the doings of this unique organization. Realizing, no doubt, that among the standees are numbered some of the most experienced, critical and vociferous of opera-goers, astute warblers do not discount either their judgment or their friendship. The paper contains greetings from Bidu Sayao, Kerstin Thorborg, Patrice Munsell and Karl Laufkoetter, and there is a report of a meeting at which Astrid Varnay and Osie Hawkins were guests. Both of these artists, says the paper, were ardent standees before they went over to the business side of the footlights, but neither of them has forsaken the rail as a result of the transition. They are still standees in good standing, as it were, and when they are not on the stage they are as likely as not to be found among their fellows out front.

The M. O. S. C. is loyal to the Metropolitan and is deeply interested in everything and everyone connected with it. Its members attend the opera more than twice a week on an average; they have responded generously to the plea of the Opera Fund; they do missionary work for opera among newcomers to the rail, and on a recent evening, a group of them made a junket to New Haven just to hear a concert given by two of the Met's leading artists. Even if I say so myself, as shouldn't, of such are the Kingdom of Heaven, musically speaking, and I herewith formally suggest that the Metropolitan management invite the Standees Club in a body to attend a performance free of charge before the season wanes and give them seats in the parquet not more than three rows from the stage.

I don't know whether Rossini had

anything to do with it, but it seems to be a fact that barbers have an intense and very special affection for opera. Inevitably, when I drop into my favorite shop of a Saturday afternoon to have my Van Dyke trimmed, I am regaled with the Metropolitan broadcast blasting from the radio and the sotto voce obbligato of my barber who punctuates the score with furious flourishes of the razor. His madness for the lyric theater is real and terrifying, but he is not alone in it. It appears to be an occupational disease. Latest evidence for the record comes from Fort Slocum where members of the permanent garrison recently made a sizable contribution to the Metropolitan Opera Fund. I was not in the least surprised to discover that the contribution was augmented by an extra joint gift from all the barbers on the post.

* * *

The type of piano music that one might hear in Town Hall has been played by Pfc. Maurice Euphrat to the people of New Guinea, and they stood up and cheered. "I had to play two encores", writes Pfc. Euphrat to his mother in San Francisco. Both these extras were by Debussy.

Pfc. Euphrat, now 19, had studied under Bruce Simonds at the Yale School of Music. His first military duty as a machine gunner, but in Australia the authorities reclassified him as a pianist, assigning him to the 12th Special Service Company. In New Guinea Pfc. Euphrat turned his hands to boogie-woogie, believing he must give the boys what they wanted, but before long he had convinced the right people that good music could be put across. The result was his recital of Beethoven, Chopin, Bloch, Liszt, Fall and Debussy. Of this, Pfc. writes:

"The concert was the first of its kind to be given in New Guinea and was an experiment. If I hadn't yelled and shoved the issue forward, they never would have let me or anyone else give such a concert. But there were so many requests, both from officers and men of the outfits that we play for, for some classical music, that they finally had to give it recognition. Now that the concert was such a success, they are very enthusiastic about the idea and are sending me around to hospitals and enclosed theatres in the areas near us. Already requests have come in from officers in other areas, asking for it. They printed 200 programs and I had about 250 people, both men and women, nurses, Red Cross workers, etc. They left no doubt as to whether they enjoyed the concert. I am going to work up another completely different program now, so I will have a change. No one can ever know how gratifying it is to me to get the response I have, in my efforts to instill some good music into our entertainment of the boys".

Commenting on her son's success, Mrs. Euphrat says, "It might be encouraging for others to know of the results being achieved by a 19-year-old boy in the heat and mosquitos, down under". It is, indeed,

* * *

With all the talk about the thousand and one things being done to bring musical entertainment of this sort or that to the soldiers in the camps I wonder how one is to account for the following story which has come to my attention and for

the truth of which I can vouch:

It is the story of a young soldier who happens to be extremely musical and has spent the past three months or so in a hospital not far from Washington. One of his rare pleasures has been to listen to the Metropolitan opera broadcasts on Saturday afternoons—provided he can find a radio and that it is unoccupied when he finds it. Not long ago he wanted to hear "The Masked Ball" and spent most of the previous week in pleasurable anticipation. When Saturday afternoon finally came around his first discovery was that the only available radio in his ward had been removed and the instruments in the neighboring wards

next Christmas!

Meanwhile the soldier in question is getting what consolation he can out of the thought that by then another Metropolitan opera season will be on.

* * *

I naturally take a certain sardonic delight in pouncing upon and recording the "slips that pass in the night" among your esteemed editors. But when the shoe is on the other foot, it pinches unmercifully. Imagine my pain, therefore, upon being caught up in a casual note from Mortimer Smith the other day for having credited his "Life of Ole Bull" to Mortimer Wilson (October issue). Mortimer Wilson, of

SCHERZANDO SKETCHES

No. 151

By George Hager



"Got my music, music rack, and fiddle—but somehow I feel that I've forgotten something."

had been pre-empted by men who wished to hear some sporting broadcast or other.

It happened that there was a radio in the office of the wardmaster and at the moment it was not in use. But that dignitary was not at all disposed to have the surrounding air filled with operatic music. Finally the soldier in question hit on a scheme of gentle bribery. He chanced to have in his pocket three ten cent cigars. At the psychological moment he produced one of them and offered it to the surly functionary, who straightway reconsidered, took the cigar and grudgingly turned over the apparatus to the music-hungry soldier.

But four acts of a Verdi opera for one ten cent cigar was, to the wardmaster's notion of things, hardly a fair exchange. So after the first act he intimated that enough was enough. The soldier produced a second cigar with the same fortunate results and then, before the third, his last. Unfortunately the Metropolitan gives the "Masked Ball" in four acts—and there was no fourth cigar. So for at least one soldier there was no last act. The following week he was more prudent, spent more of his month's pay on cigars and went to the wardmaster's lair with a reserve of half a dozen—only to learn that the radio had broken down, had been carted off for repairs but was expected back at the very earliest by

course, was an able American composer who died twelve years ago and thus could not possibly have written Mr. Smith's illuminating book. It was the Mortimer, of course, that tricked me. Hereafter Mortimers may come and Mortimers may go, but I shall see that the Wilsons stay out of the Smith file.

* * *

Grane, the problem horse of the Metropolitan, nearly precipitated an unscheduled upheaval just before Brünnhilde committed her fiery self-sacrifice and roasted Walhalla's company of gods and heroes in the first "Götterdämmerung" of the season recently. The animal was brought on, as per schedule, to receive Helen Traubel's last words and caresses. Instead of submitting quietly at the side of the stage, he took up his post directly by the prompter's box and then started to wheel, prance and cavort in the most appalling manner. Even Mme. Traubel became visibly anxious and I hate to think how it all might have ended if someone had not quickly decided that Seventh Ave. was a safer place than the banks of the Rhine for the obstreperous beast. Try an old fire horse, counsels your

Mephisto

ORCHESTRAS: Piano Concerto by Schoenberg Given World Premiere

Unfamiliar Haydn Symphony and New Franco Works Heard

A memorial concert for Dr. John Lovejoy Elliott, given under the auspices of the Harmony Guild at Town Hall on the evening of Feb. 5, featured a hitherto unfamiliar Symphony in C by Haydn, three compositions by Johan Franco and Zoltan Fekete's "Alceste" Suite drawn from Handel's music, in addition to Mahler's "Kindertotenlieder". The participants were Zoltan Fekete, conducting a group of players from the NBC Symphony, Ralph Hollander, violinist, and Jane Snow, contralto.

The Haydn symphony, which was recently discovered in Germany, and was given what was believed to be its first American performance, proved to be music suggestive of the composer's later period and eminently worthy of a permanent place in the Haydn orchestral repertoire. It was given an effective performance, as was also Mr. Fekete's well-devised Handel suite.

The Franco "In Memoriam" for string orchestra, which opened the program, and "Concerto Lirico" for violin and chamber orchestra, both revealed the composer's well-controlled modernistic instincts and smooth writing. The concerto is the more significant of the two and its somewhat unusual structural features have a special interest in themselves. The violin part was played understandingly, with good tone and excellent style, by Ralph Hollander, who deservedly received warm applause. Miss Snow, who replaced Enid Szantho on a few hours' notice, gave a commendable account of the Mahler songs and later gave the first performance of Mr. Franco's "Locksley Hall", taken from Tennyson's poem.

C.



James Abresch
Zoltan Fekete and Johan Franco

does not mean that the composer could have been in any chaotic state of mind when writing it, as structurally it is undoubtedly an impressive essay in his scheme of higher musical mathematics as applied to various fragmentary themes. To the piano, which is treated as a member of the orchestra, rather than a solo instrument, is assigned a most complex and most ungrateful part that gives it no opportunity to reveal the better sides of its musical nature, but Mr. Steuermann applied himself to it with profound conviction and in playing it from memory achieved a feat of heroic proportions.

The real pleasure of the afternoon was derived from the inspired music of Schubert's Unfinished Symphony, in a memorable performance of glowing beauty, and the charming Cesti air in Mr. Stokowski's tasteful and adroit instrumentation.

C.

Stokowski Conducts Premiere Of Schoenberg Piano Concerto

NBC Symphony, Leopold Stokowski conductor. Assisting artist, Eduard Steuermann, pianist. Studio 8-H, Radio City, Feb. 6, afternoon:

Air, "Tu mancavi a tormentarmi, crude-
lissima speranza".....Cesti-Stokowski
Unfinished Symphony.....Schubert
Piano Concerto, Op. 42.....Schoenberg
(Mr. Steuermann)

This concert framed the world premiere of Arnold Schoenberg's piano concerto, and Mr. Stokowski prefaced the performance with the statement that he had given the work extensive study and that he considered it one of the landmarks of musical history. The general consensus of opinion of those in the audience, some of whom also had studied the work, scarcely seemed to be in accord with that opinion, for at least many of them were repelled by the stark, grating dissonances and perplexed by the intermixtures of earlier and later Schoenberg styles.

The work is built on the composer's twelve-tone harmonic basis and consequently harsh dissonances would seem to be inevitable, but a sporadic syrupy sweetness that harks back to the days of the "Verklärte Nacht" forms a strange co-ingredient. The score naturally falls into several divisions although no breaks are made between and no particularly distinctive mood is established anywhere. All the instruments, and the piano in particular, are very busy all the time, all doing their utmost to create a tonal picture, doubtless far from the composer's mind, of the universe in a state of primeval chaos with little tongues of flame from ignited marsh gases flickering here and there. On first hearing at any rate the music impresses one as being a musically completely uninspired cerebration as repellently unpleasant to the sensitive ear as it is chaotic. That naturally

Plaza. The unusual program, featuring 12 first-desk men of the orchestra as soloists, began with Mr. Rodzinski coming out onto the empty stage followed a moment later by John Corigliano, concertmaster of the orchestra, whom he conducted in the opening measures of "Fantaisie Contrapointique sur un Cramignon Liégeois" by Lekeu. Leonard Rose, cello, then made his appearance and joined in the music, followed by William Lincer, viola, Arthur Schuller, violin, and Anselme Fortier, double-bass. The rest of the men trailed in one by one until the complete orchestra was assembled.

The following, less out of the ordinary, numbers were Kolar's "Bagatelle" with flute solo by John Wummer, Handel's Concerto-Piccolo for Horn and Strings, arranged and played by Weldon Wilbur, Mozart's Concerto-Rondo, Adagio and Finale arranged for clarinet and played by Simeon Bellison and the first movement of Handel's Concerto for Oboe, played by Harold Gomberg. Next was a tuba solo, Schumann's "Jolly Farmer", delightfully played by William Bell, a movement of Weber's Concerto for Bassoon with William Polisi as soloist, and finally, on the first half of the program, Saul Goodman's realistically harried rendition of Schreiner's "Worried Drummer".

After the intermission the orchestra, complete with candles on all the music stands, played Haydn's "Farewell" Symphony. In the last movement the musicians, their instruments in their hands, left the stage singly and in pairs, after blowing out their candles, until only two violinists and the conductor remained. The entire orchestra returned to close the program with the "Star-Spangled Banner".

J.

Rodzinski Offers Russian List

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Carnegie Hall, Feb. 10, evening:

Sinfonietta for string orchestra, No. 2, Op. 32.....Miaskovsky
Symphony No. 1, Op. 10.....Shostakovich
Symphony in B Minor, No. 6, Op. 74
Tchaikovsky

The novelty on this Russian program was Miaskovsky's second Sinfonietta for strings, a skillfully fabricated work which raises no problems for the listener. A thoroughgoing eclectic, Miaskovsky succeeds in producing music less banal than that of composers like Glazunoff, because he is more aware of contemporary idioms. One misses that unique touch, that style which proclaims the creative genius, but we should hear more of his music, for each work is different from the others.

Shostakovich's First Symphony, on the other hand, remains something of a musical miracle. That a boy of 19 could write a work so close to the spirit of the age, so brilliant and at the same time profound, is heartening to those who believe that the current of musical genius does not die. Apart from a hasty and erratic tempo at the opening, Mr. Rodzinski's conducting of the symphony was superb. The Shostakovich First is full of passages which could sound trivial in the hands of an interpreter who did not love and understand the music. There was no trace of flippancy in this performance, and in the magnificent slow movement Mr. Rodzinski touched the heights. The Tchaikovsky "Pathétique" was spiritedly, if somewhat routinely played.

S.

Philharmonic-Symphony League Concert

Members of the Philharmonic-Symphony, under Artur Rodzinski, presented the second and last of its private concerts for League members on the evening of Feb. 14 at the Hotel



Nathan Milstein Witold Malcuzynski

enlightened by Claudette Sorel, a youthful pianist, in the first movement of Beethoven's C Major Concerto. The list also included Saint-Saëns's "Marche Héroïque", the finale from Mozart's E Flat Symphony and that from Tchaikovsky's Fourth Symphony. The customary song was "Anchors Aweigh", and the morning closed with two excerpts from Eric Coates's "London Suite". N.

Boston Symphony Observes Lincoln's Birthday

Dr. Koussevitsky manifestly put together the program of the Boston Symphony's Carnegie Hall matinee on Feb. 12 with an eye to the amenities of Lincoln's Birthday. In the middle of the concert stood Aaron Copland's "Lincoln Portrait" and at the beginning Beethoven's "Eroica", which is entirely applicable to the figure of the Great Emancipator. Tchaikovsky's "Francesca da Rimini", which is not, supplied the official close of the bill. But in order to end things on a note of patriotic excitement the conductor added an unexpected coda in the shape of Sousa's "Stars and Stripes Forever" march, which greatly pleased the audience, but which the present reviewer, unaware of what impended, was no longer on hand to hear. The speaker who declaimed Lincoln's words and sentiments in the Copland "Portrait" was Will Geer.

The men from Boston were, throughout the afternoon, at the top of their incomparable form and wrought miracles of beauty. For this none had better reason to be grateful than Mr. Copland, whose composition gained a kind of illusory value from the splendor of the performance it received. At that, "A Lincoln Portrait" is rather better music than the same composer's appalling symphony played here a few weeks previously. In the last analysis it is, to be sure, neither fish nor flesh and it furnishes just one more proof that declamatory speech against a tonal background defeats its own purpose since the music interferes with the words and the words with the music so that what is meant to be impressive becomes merely irritating.

To the listener the gaunt and spare opening pages might paint a portrait of any grave personality as readily as Lincoln's, or suggest any manner of fatality as well as that which compassed Lincoln about in the dread trials of the Civil War. The ensuing section, with its basis and background of folk-like music, is considerably more persuasive in its effect. Mr. Geer read the various Lincoln utterances forcefully but with a voice of gritty and unsympathetic quality.

In glory of pure sound the performance of the Beethoven symphony must be set down as one of the supreme experiences of the current season, while technically it was wholly matchless. That is not to say that Dr. Koussevitsky's reading, as such, has not been excelled for eloquence and emotional impact. The animated pace he adopted for the first movement resulted in pol-

(Continued on page 20)

OPERA: Flesch, Harshaw, Munsel Heard in New Roles

A New Santuzza in "Cavalleria"

The restoration of Mascagni's "Cavalleria Rusticana" to the repertoire as a companion piece to Leoncavallo's "Pagliacci" on Feb. 23 introduced an interesting new Santuzza in the person of Ella Flesch. Apart from inept costuming of the role, the Vienna soprano's impersonation was a notably convincing one, vocally opulent and dramatically vivid. Her voice became somewhat hollow at times in the lower tones but in the medium and upper range it was warm, well-rounded and vital. Armand Tokatyan was in excellent vocal condition as Turiddu, singing freely and with fine dramatic effect, while Alexander Sved was an appropriately boisterous-voiced Alfo, Helen Olheim was an effective Lola and Thelma Votipka, a sympathetic Lucia.

In the opera's famous "twin", "Pagliacci", Licia Albanese had a lyrically congenial role in Nedda and Raoul Jobin gave a rich-voiced and impassioned projection of the part of Canio, while Lawrence Tibbet sang with tonal warmth and resonance and acted with unusual resourcefulness and skill as the lout Tonio. Walter Cassel was a Silvio of virile voice and Alessio de Paolis was competent, as always, as Beppe. The well-coordinated performance, in which the weakest feature was the stabbing incident, which fell signal-ly flat and was not visible to large part of the audience because of the crowding on the front stage, was, like "Cavalleria Rusticana", conducted by Cesare Sodero with gratifying solicitude for the singers.

Between the two operas the "Polovetsian Dances" from Borodin's "Prince Igor" were danced by the ballet wing of the company, under the baton of Wilfred Pelleter. Marina Svetlova, Monna Montes, Nina Youshkevitch, Michael Arshansky, Alexis Dolinoff and Leon Varkas were the feature dancers in a colorful and exuberant performance. C.

"Il Trovatore," Feb. 25

Verdi's irrepressible because eternally lovely "Il Trovatore" had its first performance of the season on the evening of Feb. 25, with singers all familiar in their roles excepting Margaret Harshaw in the role of Azucena. The complete cast was as follows:

Leonard	.....	Stella Roman
Inez	.....	Maxine Stellman
Azucena	.....	Margaret Harshaw
The Count di Luna	.....	Leonard Warren
Manrico	.....	Arthur Carron
Ferrando	.....	Nicola Moscova
Ruiz	.....	Lodovico Oliviero
A gypsy	.....	John Baker
Conductor	.....	Cesare Sodero

Vocal honors go to the lower reaches of the scale, in other words, to Miss Harshaw and Mr. Warren. In small roles the gifted contralto has already given evidence of abilities of a large order. These, she made evident to a greater extent as the gypsy mother, singing all of the music with fine tone and expressive interpretation. This role, obviously the leading one of the drama, seldom achieves that height. When Miss Harshaw has been able to acquire some necessary details in her characterization as well as to be able to project the force of this tremendous character, we shall have an Azucena, indeed! She was especially effective in the camp scene.

Mr. Warren's Di Luna has been heard here before. It lacks little, but the role requires little save a fine voice and good projection, both of which Mr. Warren brought to his performance. There is not much opportunity for characterization or dramatic expression beyond the ability to tear things up generally. Both in the splendid ensemble in the Convent Scene and the previous "Il Balen" Mr. Warren's singing was impeccable.

Miss Roman sang Leonora's music as she has done before, some of it well, some less so. "Tacea la Notte" and the following allegro might have been better but in the ensembles the singer did well and her Miserere was effective.

Mr. Carron was either in poor voice or something has happened to what is naturally a fine organ, as his singing was not as effective as it has been on other occasions. The lesser roles were capably handled. Mr. Sodero's conducting was capable if not particularly invigorating. H.

Munsel Appears for First Time

as Gilda Feb. 16

The performance of Verdi's "Rigoletto" at the Metropolitan on the evening of Feb. 16 had several touches of novelty, including the first appearance of Patrice Munsel as Gilda and the first appearance in two seasons of Francesco Valentino in the title role. Miss Munsel's Gilda was dramatically credible and really touching in the last two acts. Vocally her performance was at times excellent, as in the ensembles of the last act, and at times lacking in control and finish as in the "Caro Nome", for which she received an ovation. Further training and further experience, preferably in less taxing roles, should make her one day a notable Gilda.

Mr. Valentino acted well and sang with sonorous power, though not always completely at ease. The best performance of the evening was Bruna Castagna's superb Maddalena. Jan Peerce as the Duke and Nicola Moscova as Sparafucile had their familiar effectiveness. Seasonal firsts were the performances of Lansing Hatfield as Monterone and Helen Olheim as Giovanna. John Baker sang his first Ceprano. Others in the cast were Maxine Stellman, George Cehanovsky, John Dudley and Edith Herlick. Cesare Sodero conducted with spirit and authority. S.

"Gianni Schicchi" and

"Salome", Feb. 11

The double bill, Puccini's "Gianni Schicchi" and Strauss's "Salome" was



Virgilio Lazzari
as Oroveso



Arthur Carron
as Herod



Franklin Photos
Ella Flesch as Santuzza



Patrice Munsel as Gilda

given for the second time this season on the evening of Feb. 11. The Puccini comedy, which survives more on account of its merriment than on its music, was as before save that Lansing Hatfield replaced John Gurney as Pinellino, and Nadine Conner sang Lauretta in place of Licia Albanese. Cesare Sodero again conducted and the remaining roles were assumed by Salvatore Baccaloni in the name part; Anna Kaskas, Nino Martini, Alessio De Paolis, Frances Greer, Anthony Statile, George Cehanovsky, Virgilio Lazzari, Gerhard Pechner, Thelma Votipka, Louis D'Angelo, Lorenzo Alvarly and John Baker.

Lily Djanel was able to resume the title role in the Wilde-Strauss work, which Ella Flesch sang at the season's premiere. Arthur Carron replaced Frederick Jagel as Herod, making his reappearance with the company this season. Herbert Janssen sang Jokanaan in place of Julius Huehn. Helen Olheim replaced Hertha Glaz as Herodias's Page; Nicola Moscova, Norman Cordon as the First Nazarene; and Lorenzo Alvarly, John Gurney as the Second Soldier. Others in the lengthy cast were Karin Branzell as Herodias, John Garris, Emery Darcy, Karl Laufkoetter, Lodovico Oliviero, Alessio De Paolis, John Dudley, Gerhard Pechner, Mack Har-

rell, Osie Hawkins and Mona Paulee. George Szell conducted. H.

Christine Carroll Sings Oscar in "Ballo in Maschera", Feb. 21

The cast of Verdi's "Ballo in Maschera" at the performance given on the evening of Feb. 21 at the Metropolitan was a familiar one, except that Christine Carroll took the role of Oscar, the page, replacing Frances Greer. Miss Carroll handled the dramatic aspects of the role effectively, though her singing of the coloratura passages was somewhat scratchy in quality. In the heavy ensembles, however, her voice came through clearly. Zinka Milanov was the Amelia, Jan Peerce, Ricardo; Leonard Warren, Renato, and Bruna Castagna, Ulrica. Mr. Warren received a well-deserved ovation for his performance of the "Eri Tu" and Bruno Walter was the guiding spirit of the entire opera, making Verdi's orchestral tin sound like silver. S.

"The Barber of Seville", Feb. 16

Rossini's "The Barber of Seville" had its third hearing of the season on the evening of Feb. 16, under the baton of Wilfred Pelleter. Bidu Sayao sang Rosina for the first time this season; Charles Kullman sang Almaviva; Ezio Pinza, Don Basilio, and Salvatore Baccaloni, Don Bartolo. John Brownlee assumed the title role. The lesser roles were capably filled by John Baker, Irra Petina, and John Dudley.

"La Boheme", Feb. 9

Grace Moore made her second appearance of the season in "La Boheme" on the evening of Feb. 9. Miami was the role of Miss Moore's Mem-

(Continued on page 29)



William P. Stephens, Oldest Metropolitan Subscriber, Receives a Testimonial Ring from Martial Singher, While Raoul Jobin and Lily Djanel Smile Approval

The oldest subscriber to the Metropolitan Opera, William P. Stevens, boat maker of Bayside, Queens, received a diamond and palladium ring in tribute to his devotion to the opera at the performance of "The Tales of Hoffmann" on Feb. 26. A presenta-

tion speech was made by Olin Downes, music critic of the New York Times. Mr. Stephens, who is in his ninetieth year, has been a regular subscriber since the Metropolitan's first season in 1883. His ring was specially designed as a souvenir of the Diamond Jubilee Season of the opera.

CONCERTS: Recital Season Reaches Peak of Activity

Georgette Michel, Soprano (Debut)

Georgette Michel, soprano, made her New York debut in Town Hall on the evening of Feb. 4. The program opened with a group of old Italian songs by Stradella, Scarlatti, Caldara and Paisello and proceeded to works by Leroux and Debussy, the cavatina from Donizetti's "Don Pasquale", Lieder by Strauss and Mahler and songs in English by Ganz, Ronald, Spross, Malotte and Hageman. At its best, Miss Michel's voice was clear and resonant in quality and flexible in production. In Scarlatti's "Se Florindo e fedele" she sang the florid passages with considerable agility and sense of style. But the lower range of the voice was cloudy and she failed to give proper breath support to many tones. The young soprano also fell into an error which almost every young artist commits, that of sacrificing rhythmic accuracy to an attempted emotional emphasis.

On the positive side were the sincerity and directness of her interpretations. Everything that Miss Michel sang was done with taste. Time and experience will enrich her armory of interpretative knowledge and technical accomplishments. In the Debussy and Mahler songs she gave evidence that she is capable of far more individual and interesting singing than most of that which she accomplished at this first recital. Her accompanist was Paul Berl. The audience was large and friendly.

B.

Rosalyn Tureck, Pianist

At the second of her three piano recitals of Bach music, at Town Hall on the afternoon of Feb. 5, Rosalyn Tureck devoted her attention to the Aria with Thirty Variations familiarly known as the "Goldberg" Variations. In traversing these illuminating examples of Bach's masterful craftsmanship Miss Tureck again displayed the keen musical intelligence and the sympathy with the school of music represented that she has so often shown in her Bach recitals.

The tricky difficulties were fluently dispatched and a secure sense of rhythm pervaded all the variants and lent a certain lilt to those in the more animated moods. At the same time the prevailingly bright tone, which frequently became hard, militated against fully realizing the complete variety of effects suggested by the music and made for a certain coldness. A pause for an intermission was made midway in the set, and here and at the end the audience applauded demonstratively.

C.

Ricardo Odnoposoff, Violinist

Ricardo Odnoposoff, violinist. Franz Rupp, accompanist. Carnegie Hall, Feb. 5, afternoon:

Sonata in A.....Franck
Sonata No. 1, in G Minor, Unaccompanied.....Bach
Concerto in D.....Paganini-Wilhelmj
Rondo.....Mozart-Kreisler
Caprice Basque.....Sarasate
"Jeunes Filles au Jardin".....Mompou
Variations on a Brazilian Theme.....Mignone
Nocturne and Tarantella.....Szumanowski

Although Mr. Odnoposoff is well known in South America and in Europe, this was his North American debut. At one time concertmaster of the Vienna Philharmonic, his playing displays the excellent qualities acquired in that position such as a solid, voluminous tone and an unerring rhythmic sense. His technique is flawless and very expert. He also has a pleasant dignity on the platform and a repose not invariably present with players of his instrument.

The artist projected all the suavities of the Franck sonata with ease and clarity, giving an extremely satisfac-



Thomas Richner



Jorge Bolet



Caterina Jarboro



Ricardo Odnoposoff

tory performance. The Bach was projected in excellent classical style and its various moods were well contrasted. Wilhelmj's version of the Paganini concerto was not only a fine piece of virtuoso playing but displayed an evident penetrative sense which raised it from the level of a mere *piece de virtuosité*. The Sarasate "Caprice Basque" was notable for some good pizzicato and the Mompou work for a lovely, tenuous quality of tone that was particularly arresting. Szymanowski's Nocturne and Tarantella were given with spirit and brought the program to a brilliant close.

For a debut recital there was no doubt of Mr. Odnoposoff's success both with the audience and as a player of high attainments whose future appearances will be awaited with interest.

N.

Lener Quartet

For the seventh concert of its current series the Lener Quartet offered at the Town Hall on the afternoon of Feb. 5 a romantic program, comprising Schumann's fine Quartet in A, Op. 41, and the Brahms Clarinet Quintet. Both works were well played and the response of the large audience was warm. The assisting clarinetist in the Brahms Quintet was Harold Freeman.

N.

Szigeti and Arrau

Play for New Friends

Joseph Szigeti and Claudio Arrau continued their series of Beethoven sonatas for violin and piano for the New Friends of Music on the afternoon of Feb. 6 in Town Hall. The program on this occasion listed the Sonatas in A Minor, Op. 23; in E Flat, Op. 12, No. 3; in A, Op. 30, No. 1; and in G, Op. 30, No. 3. They were cordially applauded by a large audience.

B.

Goldstein Plays

"Well-Tempered Clavier"

Julius Goldstein, pianist and musical scholar, played the two volumes of Bach's "Well-Tempered Clavier" at two recitals in the Carnegie Chamber Music Hall on the afternoons of Feb. 6 and Feb. 13, omitting a few of the preludes and fugues from each volume.

Bach's "Well-Tempered Clavier", as Mr. Goldstein told his listeners, is not concert music in the commonly accepted sense, but a profoundly personal work of art. It was in this spirit that Mr. Goldstein played the preludes and fugues, with a structural and spiritual comprehension obviously based on years of study and familiarity with the music. At the opening of each recital, his performances were rhythmically erratic, but as he progressed he gained in nervous control. At its best, his playing was of the highest quality and reminded one of the Bach interpretations of Edwin Fischer, who has unfortunately never been heard on this side of the ocean. Each voice sang as if in a contrapuntal chorus and the magnificent architecture of the music was apparent without being crudely stressed. The

audiences were of good size and keenly attentive, which speaks well for public taste in an age of musical decadence.

S.

Thomas Richner, Pianist

Thomas Richner, pianist. The Town Hall, Feb. 6, afternoon:

Chaconne	Bach-Busoni
Sonata in B Flat.....	Schubert
Etude in C Sharp Minor; Etude in F;	
Barcarolle	Chopin
Small Suite for Piano.....	Dello Joio
Sonnet; Etude	Morris
Toccata	Richner

Mr. Richner, winner in the Naumburg Foundation contest several years ago, has been heard before in New York. His playing at this recital was good technically but less so from the esthetic point of view. His tone, in soft passages was pleasant, even wooing, at times, but as he increased its volume it became hard and occasionally tinny. There were times, also, when his pedaling was rhythmic rather than harmonic. The young player also permitted himself certain mannerisms, especially in his left hand, which added nothing to the general effect.

It would seem, by and large, that this is a talent of definitely high order, which has not been directed with complete wisdom. The sudden and frequent alternations of loud and soft tones smacked of youthful "playing with expression" rather than a mature desire to project a mood.

The Chaconne, of endless length, displayed some excellent fortissimos. The Schubert was best in its first two movements and of these, the second was the better. The Chopin lacked something in poetry but made up in facility. Of the modern pieces, Mr. Dello Joio's suite was the most interesting and the best played. There was an unusually large audience in attendance.

H.

Caterina Jarboro, Soprano

Caterina Jarboro, soprano. Oscar Kosches, accompanist. Carnegie Hall, Feb. 6, evening:

"Piangerò la Sorte Mia".....	Handel
Minuetto Allegro	Gaffi
"Son tutto Duolo".....	Scarlatti
"Vaghissima Sembianza".....	Donaudy
"Ave Maria" from "Otello".....	Verdi
"L'Heure Délicieuse".....	Staub
"C'est en toi, Bienaimé".....	De Boeck
"Il Pleure dans mon Coeur".....	Dansons la Gigue
"Chanson Romaine"	Mawet
"Cool River"; "Hunger".....	Jongen
"A Thousand Years or More".....	Layton
"Eleonore"; "She Rested by the Broken Brook"; "Life and Death",	Dett
"Salut, Splendeur du Jour" from "Sigurd"	Coleridge-Taylor
"Sigurd"	Reyer

Mme Jarboro demonstrated her popularity by drawing an almost capacity audience to Carnegie Hall, no mean feat in itself. The program was an excellent one, in the main, and contained a number of eminently worthwhile songs unfamiliar to the present reviewer.

The singer tempted fate by beginning with the exceedingly difficult Handel work, but triumphed with it. In fact, it was one of the best pieces of singing of the evening, and by far the best of the first group. In the French group the singer got into her stride

and practically all of the songs were well done, especially the "Chanson Romaine." In the final group, the first and the last were the best sung. The "Sigurd" excerpt is not particularly impressive music but it was well given.

Mme. Jarboro has what is unquestionably one of the finest soprano voices of the time. That she gets out of it all the beauty possible cannot, unfortunately, be said. There is a dry, nasal patch from about D to G above, that mars consistently songs entering this terrain. The high voice is well produced in both forte and piano passages. Her breathing is firm and her pitch generally good.

On the emotional side, Mme. Jarboro either does not delve sufficiently into the depths of her songs, or she is ill-advised, for she frequently uses a bright, glittering tone where the sentiment of the song is either dark or sombre. This happened a number of times.

At best, her singing was arresting on account of its vitality, its volume and general seriousness. At the other extreme, one wished it were a shade better so that it might have been entirely excellent.

H.

A Fourth Festival of Jewish Arts

The fourth Festival of Jewish Arts, presented by Jacob Weinberg with the co-operation of the Jewish Education Committee of New York at Town Hall on the evening of Feb. 6, was marked by a program of considerable variety. It opened with the singing of Samuel Naumburg's setting of Psalm 24, Zaira's "Palestinian Song" and arrangements of a "Hassidic Song" and "Raisins and Almonds" by the Inter-School Pupils' Chorus directed by Harry Coopersmith, and later there were dances by the Rikkud Ami Group of the "Histadruth Ivrit" Hebrew Arts Committee and a reading by Joseph Buloff.

The musical soloists were Emma Shever, soprano; Mischa Mischakoff, violinist, and Edgar Mills, baritone. The "Chant d'Elevation" of Salomone Rossi (1570-1628), sung by way of indicating the common roots of ancient Hebraic music and the Gregorian chant, a "Sephardic Song" by Alberto Hems, a Prayer by Lazar Weiner, a Lullaby by Leo Low and "On the Hills" by Julius Chajes constituted Miss Shever's group. The programmed numbers of Mr. Mischakoff and his pianist, Artur Balsam, were Gnessin's "Song of the Wandering Knight" and Joseph Achron's Hebrew Melody and "Stempenyu" Suite, while Mr. Mills closed the program with Lazar Saminsky's "Loneliness", Alexander Kein's "Oats and Rye" and songs by Engel, Weinberg and Schaefer. The large audience present was applaudingly responsive towards all the participants.

C.

Jorge Bolet, Pianist

Carnegie Hall, Feb. 7, evening:

Toccata in D.....	Bach
Sonata in F (K. 332).....	Mozart
"Wanderer" Fantasie	Schubert
"Danseuses de Delphes", "Ondine", "La Cathédrale Engloutie", "Feux d'Artifice"	
Five Preludes, Op. 34.....	Debussy
Etudes d'Execution Transcendantes in A Minor, "Feux Follets", "Wilde Jagd"	Shostakovich
	Liszt

It does one good to hear playing so clean, straightforward and virile as Mr. Bolet's, so free from affectation and mannerism. There are times, to be sure, when it has the defects of its qualities. The gifted young Cuban, for example, is less attuned to music like the Debussy Preludes which he offered on this program than to Bach or the "Wanderer" Fantasie. The notes are there but the distinctive vibrations of the pieces elude him. But

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CONCERTS: Brailowsky, Gundry and Vardi Give Programs

(Continued from page 12)

when a pianist is, in the main, so soundly gifted in other respects and his approach to fundamental problems of his art so healthy it is no life and death matter if one province remains somewhat inaccessible to him and not altogether congenial to his sympathies.

Mr. Bolet's Bach and Mozart were beautifully articulated even if the sonata was, perhaps, not everything one understands by quintessential Mozart. For that exacts a more distinctive type of nuance, a more pronounced and characteristic sensuousness. The performance was well enough so far as it went, but it might have gone farther. The Schubert Fantasie, on the other hand, had just the kind of bravura, the exuberance, the touch now of sentiment and now of hobbledehoy deviltry which the composer, who designed the piece as a war horse for a virtuoso of his day, put into it. Often the work seems dated, clumsy and tiresome. Mr. Bolet caused it to sound like living, vibrant music and made the fugal closing party brilliant and exciting rather than soggy and dull. His whole performance became something close to a re-creation, wholly Viennese—or rather Schubertian—in spirit.

The pianist's virtuosity was fully equal to the problems of the Liszt studies he undertook. And the response of his hearers to this scintillant display resulted in a quantity of additional favors at the close of the regular recital.

P.

American Ballad Singers

The American Ballad Singers, Elie Siegmeister, conductor, gave the first of two concerts of Folk music in the City Center, on the evening of Feb. 6. The chorus sang well throughout the evening a widely diverse program which was divided into four parts labeled "Early American", "The Melting Pot", "American Legends" and "Folk Songs of Today". Mr. Siegmeister made addresses between the groups. In certain of the songs the audience was asked to take part. N.

Robert Rudie, Violinist

Robert Rudie, who appeared more than a decade ago as a child prodigy, did some excellent violin playing in the Carnegie Chamber Music Hall on the evening of Feb. 7, with Leonid Hambro of the U. S. Naval Reserve, at the piano. Mr. Rudie began with a not very convincing performance of the Vitali-Charlier-Auer Chaconne. This was followed by a sensitive and well-proportioned rendition of the Mozart's A Major Concerto, the first two movements of which were fine in every way. Stravinsky's Suite "Après Per-golesi" (for reasons unknown) opened the second half and the other works were Bloch's "Nigun", an arrangement by Milstein of the Chopin C Sharp Minor Nocturne, and the Saint-Saëns Introduction et Rondo Capriccioso. Mr. Rudie's playing is well proportioned, his tone warm and his pitch invariably accurate. Technically, he leaves very little to be desired. What he does lack, time will supply.

H.

Alexander Brailowsky, Pianist

Carnegie Hall, Feb. 8, evening: Prelude, Intermezzo and Fugue in C Major Bach-Busoni Sonata in A Major Scarlatti Sonata in E Flat, Op. 31, No. 3 Beethoven Etude-Tableau in E Flat Minor, Op. 39 Rachmaninoff "L'isle joyeuse" Debussy "Jeux d'eau" Ravel "Mephisto" Waltz Liszt Ballade in G Minor; Waltz in E Flat; Nocturne in D Flat; Tarantella in A Flat; Andante Spinato and Polonoise in E Flat Chopin Highlights of this recital were, for the discerning music-lover, the Chopin

nocturne, played with noteworthy poetic sentiment and beauty of tone, and, for the groundlings, Liszt's "Mephisto" Waltz, which was made a virtuoso's holiday of exciting effect. Then conspicuous among the eight extra numbers were the Fauré Impromptu in F Minor, which followed the Liszt piece, and Chopin's "Black Key" Etude, from Opus 10, and E Minor Waltz, Liszt's "Gnomenreigen" and the Liao-doff "Music Box" at the end, when Rachmaninoff's Prelude in G Minor, Scriabin's Etude in D Sharp Minor and Chopin's "Revolutionary" Etude also were added.

Mr. Brailowsky's playing again was marked by his familiar and engaging fleetness of finger and the élan with which he is wont to dispatch any composition he takes in hand. The Allegretto Vivace of the Beethoven sonata was played deftly, with crisply clean digital articulation, and the minuet was invested with an ingratiating lilt, while the Rachmaninoff Etude-Tableau was treated with charming effect. The Bach-Busoni transcription was characterized by a glittering virtuosity rather than a projection of the majestic nobility inherent in the prelude or the spiritual elevation of the intermezzo, and in other works, too, brittle chords marred otherwise impressive effects, but the driving nervous energy of this pianist and the ready liquidation of the most formidable difficulties under his flying fingers combined to make the recital another stimulating experience for his demonstrative public. C.

William Gephart, Baritone (Debut)

Sergius Kagen, accompanist. Town Hall, Feb. 8, evening:

"De noirs pressentiments" from "Iphigénie en Tauride" Gluck Air de Cadmus from "Cadamus et Hermione" Lully Cavatine from "Céphale et Procris" Grétry Chanson Bachique from "Anacreon" Lully "An die Leier"; "Der Wanderer an den Mond"; "Im Abendrot" Schubert "Belsazar"; "Mondnacht"; "Wanderlied" Schumann "Clair de Lune" Fauré "Le Manoir de Rosemonde" Duparc "Don Ouichotte à Dulcineé" Chanson romantique, Chanson épique, Chanson à boire Ravel "The Inn" Toye "Mentra Gwen" Welsh Folksong "The Galliass" Peterkin "The Deaf Woman's Courtship", arr. John Powell "Sea Fever" Ireland "Yarmouth Fair" arr. Peter Warlock

Although this was Mr. Gephart's recital debut, he was already pleasantly known to New York audiences through appearances in opera productions at the Juilliard School and as soloist in choral works. He proved himself a young singer of distinction, both in the use of his voice and in his approach to the literature.

In the lighter and more lyrical portions of the program Mr. Gephart was completely at home, and his singing of the operatic airs at the beginning of the recital was notable for taste and stylistic perception. Although his French diction still needs improvement, he showed that he has a sensitive ear for nuances of language.

Again in the Schubert and Schumann Lieder the singer gave every evidence of having set himself high ideals of interpretation. In "Der Wanderer an den Mond" and the "Mondnacht", they materialized. As for Schumann's tremendous "Belsazar", Mr. Gephart has not as yet developed the emotional capacity and vocal power to make it convincing. Here as elsewhere he seemed too constrained and cautious. But the first two of the Ravel songs were deftly done and in the English group he conveyed a wide range of moods. It is refreshing to find an American singer who is aware of Ireland and Warlock. Mr. Gephart has an excellent vocal equipment



Roland Gundry



Emanuel Vardi



Helena Morszyn



William Gephart

and he knows how to sing better than many artists twice his age. If he can develop his interpretative capacities, he should become one of our best recitalists. S.

Emanuel Vardi and Roland Gundry in Town Hall Series

Emanuel Vardi, violist, and Roland Gundry, violinist, who were co-winners of the Town Hall Endowment Series Award for 1943, appeared as joint-recitalists at Town Hall on the evening of Feb. 9, with Artur Balsam officiating at the piano. The program was divided in halves, the first part being given by Mr. Gundry and the second, by Mr. Vardi.

The twenty-one-year-old violinist played his later numbers, Milhaud's "Ipanema", a "Perpetuum Mobile" by Eda Rapoport, the Falla-Kochansky "Pantomime" and Bazzini's "Ronde des Lutins", with highly effective verve and élan and technical brilliance. He approached the Corelli Sonata No. 8, in E Minor, and the Brahms Sonata

in D Minor also in a spirit of serious musicianship but the style of both eluded him and the deeper essence of the Brahms work, in particular, was not convincingly discerned.

Mr. Vardi's keen musical intelligence and rich viola tone went far towards making a strong case for Arnold Bax's over-lengthy Sonata, after a warmly sonorous performance of a Prelude by Emanuel Moor. The artist later used his technical resources with impressively brilliant effect in the Paganini-Kreisler "La Campanella". Before that he did all that was humanly possible for a Concertette by Morton Gould, which was given its first New York performance, but although it provided him with the opportunity, fully embraced, to exploit the personality of his instrument, it proved to be of so uninteresting flippancy a jazzy character that even Mr. Vardi was not able to justify its place on the program. Mr. Balsam rendered efficient cooperation. C.

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EASTMAN SCHOOL OF MUSIC of THE UNIVERSITY OF ROCHESTER

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SUMMER SESSION

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EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

Norma Given By Metropolitan

Visiting Singers Are
Well Received — Local
Company Heard

PHILADELPHIA—For the seventh performance in its Philadelphia series of ten, the Metropolitan Opera Association staged Bellini's "Norma". The performance was accepted in a manner which indicated great enjoyment by the audience which filled the Academy of Music on Feb. 1.

The production impressed one as representative of the Metropolitan at its present best, with particular citation for Zinka Milanov's vital and compelling interpretation of the taxing title role. Bruna Castagna sang Adalgisa's music with high vocal artistry. Others in the cast were Frederick Jagel, Pollicino; Virgilio Lazzari, Oroveso; Thelma Votipka, Clotilde; Alessio de Paolis, Flavio.

The choral ensemble and the orchestral passages were excellently accomplished, Cesare Sodero presiding as a conductor well-conversant with his responsibilities.

"Lucia" Given by La Scala Forces

Donizetti's "Lucia di Lammermoor", given by the Philadelphia La Scala Opera Company at the Academy of Music on Feb. 2, drew a capacity house. The name part engaged Hilde Reggiani. Other roles were taken by Bruno Landi, Edgardo; Claudio Frigerio, Ashton; Nino Ruisi, Raimondo; John Ross, Bucklaw; Mildred Ippolito, Alisa; Humbert Sorrentino, Normano. Carlo Peroni did duty as conductor.

A host of disappointed devotees were turned away from the performance of "Aida" given by the La Scala Company on Feb. 23. A strong interpretation of the title role by Gertrude Ribla earned enthusiastic tributes. Winifred Heidt as Amneris did well with her part. Sydney Rayner appeared as Radames, Mr. Ruisi as Ramfis and Angelo Pilotto as Amenas. Paul Dennis was the King. Others in the cast were Beatrice Altieri and Humbert Sorrentino. The choral ensembles and William Sena's ballet contributed to the general effectiveness. Gabriele Simioni conducted.

Robin Hood Dell Series Planned

Ninety Musicians Will Play in
Orchestra—Schedule of Artists
Impressive

PHILADELPHIA—The 1944 series of Robin Hood Dell concerts will start on June 19 and end on Aug. 4. Four concerts weekly are planned, each to have special features. Noted conductors and soloists will appear. The popular price scale effective in other seasons will prevail again. Since 1944 marks the Dell's fifteenth season, it is intended to make the series especially notable.

Ninety musicians, chiefly members of the Philadelphia Orchestra, will constitute the Robin Hood Dell Symphony. Nearly all of the Philadelphia Orchestra's first-chair men are to play. In the agreement recently negotiated between the Dell management and the local musicians' union, the terms as to salaries and working conditions are the best in Dell annals.

Henry E. Gerstley is president of Robin Hood Dell Concerts, Inc. David Hocker continues as general manager.

Six Players Resign From Philadelphia Orchestra

PHILADELPHIA—Six members of the Philadelphia Orchestra have resigned,

Philadelphia

By WILLIAM E. SMITH



Zinka Milanov Howard Hanson

it is stated by Harl McDonald, manager. The musicians, whose resignation will be effective at the conclusion of the present season, are: George Beimel and Julius Schulman, violinists; Simon Asen and Sam Singer, violists; Harold Bennett, flutist, and Napoleon Cerminara, clarinetist. It is reported that the majority will accept Columbia Broadcasting contracts.

Hanson Symphony Has Premiere

Orchestra's Repertoire Further Enlarged with Italian Music

PHILADELPHIA—The Philadelphia Orchestra's concerts of Jan. 28 and 29 had Eugene Ormandy and Howard Hanson as conductors, the latter appearing to lead the first local performances of his Symphony No. 4, which, in scoring and substance impressed as a worthy contribution to our contemporary American musical literature. Dr. Hanson secured admirable cooperation, and prolonged applause to a very favorable reception.

Zina Francescatti as soloist won an enthusiastic ovation by his brilliant playing in Paganini's Concerto in D, in his own arrangement.

Mr. Ormandy guided his forces in a brightly-colorful projection of Ravel's "Daphnis and Chloe" Suite No. 2. Also given, new to the repertoire here, was Castelnuovo-Tedesco's Overture, "The Taming of the Shrew".

Saul Caston, associate conductor, took charge of the concerts on Feb. 4 and 5, when Ralph MacLean, principal clarinetist, was soloist in Mozart's lovely Concerto in A, earning warm recognition. Pleasing readings of Sir Hamilton Harty's Suite from Handel's "Water Music" and Brahms's Symphony in E Minor, No. 4, completed the bill.

Bruno Walter Is Guest

As guest conductor on Feb. 11, 12 and 14, Bruno Walter scored an impressive success. The program enumerated Mozart's Symphony in G Minor, No. 40, Strauss's "Death and Transfiguration" and the Brahms Second. Mr. Walter was in charge, too, of concerts on Feb. 18 and 19, giving Beethoven's "Eroica" Symphony and Samuel Barber's "Symphony in One Movement", heard for the first time in its revised version. Prolonged applause saluted the composer when he came on the stage in his uniform as a corporal of the Army Air Force. In Handel's Concerto Grossso, Mr. Walter conducted from the piano and played the continuo.

Returned from a trip to Cuba, Mr. Ormandy resumed his duties at the concerts given on Feb. 25 and 26. The all-Tchaikovsky program consisted of the Fifth Symphony, "The Tempest"

(a new addition to the repertoire), and "Romeo and Juliet". The Dominican National Anthem was played in honor of the centenary of the independence of the Dominican Republic, representatives of which were present as guests.

The calendar included a children's concert with Mr. Caston as conductor and commentator on Feb. 21. Mr. MacLean was the soloist.

Pension Audience Greets Toscanini

PHILADELPHIA—The third concert in the Philadelphia Orchestra Pension Foundation Series on Feb. 6 brought Arturo Toscanini on the podium. He was fervently saluted by an audience which crowded the Academy of Music for a Beethoven program. Distinguished by superlative qualities in interpretative vitality and tonal beauty, the concert proved a memorable event. Offered were the "Pastoral" Symphony, the "Egmont" Overture and the "Leone" Overture No. 2. Special delight was derived from an exquisitely-wrought treatment of the Septet in E Flat—played by Ralph MacLean, clarinet; Sol Schoenbach, bassoon, and James Chambers, horn, and an ensemble of 33 strings.

Recitals Given In Active Season

Menuhin and Pinza Are Visiting Artists—New Mu- sic Heard

PHILADELPHIA—Bela Bartok's premiere Sonata was the tour de force at Yehudi Menuhin's violin recital in the Academy of Music on Jan. 26 under Philadelphia Forum auspices. Adolph Baller was the pianist.

On the same date, at the Philadelphia Musical Academy, Robert Parrish, pianist, showed to advantage in Beethoven and Liszt sonatas, and compositions by Bach-Schwarz and Debussy.

Recitals on Jan. 30 presented Walter Baker, organist, in numbers by Reubke, Bach, Karg-Elert and Mulet; and Tilly Barmach, soprano; Paul Shure, violinist, and Louis Kazze, pianist, in a varied list.

Club Gives Concert

As guest-artist, Jennie Tourel, mezzo-soprano, captivated her audience at a Matinee Musical Club event on Feb. 1. Paul Meyer was at the piano. Other participants in the concert included Anna Burstein-Bieler, pianist; Caroline Fox, violinist; Clara Shepley, flutist, and Blanche Hubbard, harpist.

Completing their set of Beethoven sonata recitals, Jani Szanto, violinist, and Joseph Schwarz, pianist, at the Philadelphia Musical Academy on Feb. 2 furnished satisfying interpretations of the Sonatas in F, Op. 24; in G, Op. 96, and in A, Op. 47.

In Emma Feldman's All Star concert Series, Ezio Pinza thrilled his audience at the Academy of Music on Feb. 3. Gibner King accompanied. Also under Feldman management, the Don Cossack Chorus came on Feb. 24, and Jose Iturbi on Feb. 8.

On Feb. 20 at the University of Pennsylvania Museum, "Music and Dances of India" was interpreted by Mirza Jaffer, Bhupesh Guha and Sushila.

The Curtis String Quartet played at the Franklin Institute on Feb. 15, including in the concert, as an encore,



Jennie Tourel

Ezio Pinza

Charles Jaffe's transcription of Ravel's "Piece in the Form of a Habanera". On the same date a Labor Educational Center concert offered trios by Beethoven and Mendelssohn, played by Jascha Simkin, Harry Goerodtzer and Louis Kazze.

A Philadelphia Pianists Association's session at Ethical Society Auditorium on Feb. 14 presented Myra Reed, Joseph Lockett, Teresa Perazzoli, Eugenie Miller and Mildred Whitehill-Richter. On Feb. 15 a Matinee Musical Club concert at the Bellevue-Stratford featured Dolores Miller, violinist-winner of the 1943 National Federation of Music Clubs Student Musicians Contest.

Continuing on, The Philadelphia Chapter of the National Association for American Composers and Conductors gave a concert at the Philadelphia Art Alliance on Feb. 21. Walter Piston's Sonata for Violin and Piano, Anis Fuleihan's Sonata for Piano, and songs by N. Lindsay Norden, Paul Nordoff, Vittorio Giannini, Charles Ives and Deems Taylor made up the program. The artists included Broadus Erle, Vincent Persichetti, Edith Gross, Carol York, Jane Foltz, and Jane Kolb.

Simultaneously, at the Academy of Music, Alec Templeton experienced a hearty reception from a large Philadelphia Forum audience.

Inaugurating this season's M. Sophia Ezerman Memorial Concerts, the Philadelphia Conservatory of Music at the Barclay on Feb. 23 offered Brahms, Ernest Bloch and Ravel, performed by Boris Koutzen, William Bless, Simon Asen, Elsa Hilger, Allison Drake, Vincent Persichetti and Edna Phillips. A Haverford College event brought Joseph Szegedi with Andor Foldes at the piano.

A large audience acclaimed the Budapest String Quartet at the Academy of Music on Feb. 25.

Two works by American composers now in the Army—Richard Purvis's "The Ballads of Judas Iscariot" and Paul Yessler's "Be Merciful Unto Me"—and Verdi's "Requiem" were presented recently in a choral series under Alexander McCurdy.

Rachmaninoff's C Minor Piano Concerto with Virginia Parker as soloist was featured at a Russian program by the West Oak Lane Symphony, Dr. Harry Peoples leading. Antoinette Franzosa, cellist, played Saint-Saens's A Minor Concerto at a Roxborough Symphony concert.

The Twentieth Century Music group offered contemporary chamber music at the Settlement Music School on Feb. 6. Artists were Sidney Foster, Eugene Butkowsky, Broadus Erle, Leonard Frantz, Seymour Barab and Vivienne Kassissoglu.

E. Power Biggs' powers as an organist had copious display on Feb. 9. During the same evening at the Philadelphia Art Alliance, Rosa and Tom Grunschlag, duo-pianists, appeared.

Led by J. W. F. Leman the Women's Symphony played at the Benjamin Franklin High School on Feb. 10.

Wanted Musicians for Maddaford Ensemble, now playing tenth year, The Homestead Hotel, Hot Springs, Virginia. Want Violinist, Pianist and Saxaphonist. Write Robert Maddaford, Hot Springs, Va.

Gretchaninoff Mass Has Premiere

Initial Performance Is Feature of Concert by Boston Symphony

BOSTON — Gretchaninoff's "Missa Ocumonica" had its first performance at the Boston Symphony concert on Feb. 25. Written for chorus, orchestra, four solo voices and organ, the work has moments of great beauty and power, though it does not appear to be completely integrated. Choristers of the Cecilia Society and the Apollo Club had been rehearsed by Arthur Fiedler. The soloists, Maria Kurenko, Dorothy Cornish, Roland Hayes and Robert Hall Collins, gave of their best. Serge Koussevitzky conducted. E. Power Biggs was at the organ. Spontaneous applause rewarded them and the composer, who was present. The program, repeated the following day, ended with Strauss's "Death and Transfiguration".

Bostonians welcomed the return of Leonard Bernstein as guest conductor of the Boston Symphony on Feb. 18 and 19, when his Symphony No. 1, "Jeremiah", was given its first performances at these concerts under his baton. Mr. Bernstein also conducted Aaron Copland's "El Salon Mexico". The program contained Rabaud's "La Procession Nocturne" and the Schumann "Rhenish" Symphony, conducted by Dr. Koussevitzky.

Golschmann Ends Visit

With the pair of concerts on Jan. 28-29, Vladimir Golschmann concluded his visit as guest conductor of the Boston Symphony. The program opened with Mozart's Overture to "The Marriage of Figaro", followed by the same composer's "Jupiter" Symphony. Continuing came music by Milhaud, Debussy and Tchaikovsky.

Dr. Koussevitzky assumed command of the orchestra for the concerts of Feb. 4-5. On the program were the Beethoven third "Leonore" Overture, the Brahms Third Symphony and Hindemith's Symphonic Suite, "Mathis der Maler".

In Symphony Hall, Wheeler Beckett conducted another concert for young people, the orchestra for which is composed of members of the Boston Symphony. This was the third concert of the present series and the program included the "Eroica" Symphony of Beethoven. "The Dance of the Hours" from "Gioconda", and "Finlandia" by Sibelius.

GRACE MAY STUTSMAN

Baltimore Symphony Concludes Season

Pinza With National Symphony — Philadelphians Acclaimed

BALTIMORE.—The Baltimore Symphony, Reginald Stewart, conductor, terminated its current season with an all request program Feb. 24 at the Lyric Theatre with a record attendance. Mr. Stewart presented a program of Wagner, Schubert, Enesco and Stravinsky. Mr. Stewart, C. C. Capper, the energetic manager of the orchestra and the board members of the Baltimore Symphony Association deserve great credit for the effective results of the season. The public interest shown has encouraged Mr. Stewart and the management to propose a plan for a possible 28 week schedule for next season.

The National Symphony, Hans Kindler, conductor, at its Feb. 22 concert presented Ezio Pinza as soloist. The virile singing of this superb artist was given an ovation. Dr. Kindler earned the gratitude of the audience for the premiere of a Serenade for

City Symphony Afternoon Concerts

THE 5 P.M. concerts on March 7 and March 14 being given by the New York City Symphony in its current series under Leopold Stokowski were planned at the suggestion of Mayor La Guardia. The Mayor commented in a recent radio broadcast: "This is to give working people the opportunity to hear the concert before going home, thus saving two trips. I hope it works out because it is my idea, and everybody on the board just did not think much of the idea. If you like it, we will keep it up. If not, well, it is just another of my mistakes."

Strings by the Swedish composer Dag Wieren.

The Philadelphia Orchestra, with Eugene Ormandy conducting, gave its fifth local concert with an all Tchaikovsky program. The fantasia "The Tempest" was heard for the first time locally. The "Romeo and Juliet" and the Symphony No. 5 were played with verve and gained enthusiastic audience response. FRANZ C. BORNSCHEIN.

Boston Recitals Are Well Attended

Programs of Varied Character Given by Many Artists

BOSTON.—Recitals of many kinds have been well attended. Among pianists heard recently, William Kapell gave admirable performances of works by Bach-Liszt, Chopin, Scarlatti, Brahms, Shostakovich and Prokofiev.

In Symphony Hall, José Iturbi played to a capacity audience. A pair of Scarlatti Sonatas opened the program; a Mozart Sonata (K. 332), the Schumann Etudes Symphoniques, a Chopin group and works by Gershwin, Albeniz and Falla completed it.

Ruth Posselt, violinist, was heard in Jordan Hall. Lukas Foss was the pianist.

Mildred Jenkins, soprano, accompanied by Ruth Culbertson, gave a Jordan Hall recital which justified the faith placed in her.

Ralph Jusko, bass, accompanied by Theodore Marier, appeared in Jordan Hall, offering songs by Schubert, Brahms, Wolf, Bridge, Handel and others, and songs stemming from Lithuanian folk-lore.

A feature of the recent Victory Concert for members of the armed forces was the presentation of four songs from "Medieval Anthology" by Gustav

Davidson New Personal Representative

For Jose Iturbi's Concert Appearances

Noted Pianist to Be Featured in Two Forthcoming M-G-M Films Following Success of "Thousands Cheer"

James A. Davidson will serve as personal representative for Jose Iturbi, noted concert pianist and symphony conductor, it was announced recently.

Mr. Iturbi will be featured in two Metro-Goldwyn-Mayer pictures to be made this Summer. Due to his success in the current M-G-M hit, "Thousands Cheer", he has played to capacity houses this season in Louisville, Boston, Washington, D. C., Philadelphia, Richmond and Detroit.

In addition to his concert appearances as a pianist, Mr. Iturbi will continue as musical director of the Rochester Philharmonic, a position which he has held for eight years.



Jose Iturbi

Holst. Written for soprano voice to violin accompaniment, they were beautifully sung by Olga Averino. Paul Federovsky was the violinist.

The Musical Guild of Boston, Mrs. Arthur Cone, president, sponsored a composers' concert with items by members or others affiliated with the guild.

The Boston Morning Musicales presented Joseph Szigeti, violinist, in the ballroom of the Hotel Statler. Ignace Strasfogel was Mr. Szigeti's accompanist.

In Symphony Hall, Claudio Arrau performed Beethoven's Rondo, Op. 51, No. 2 and Sonata Op. 31, No. 3, Chopin's Fourth Ballade, Liszt's "Jeux d'eau à la Villa d'Este" and "Mephisto Waltz". "Pagodes" and "Feux d'artifice" by Debussy, "Jeux d'eau" by Ravel and "The Maid and the Nightingale" and "El Pelele" by Granados. Mr. Arrau was at his best in the Debussy and Ravel numbers.

In Symphony Hall, Mischa Elman gave a violin recital to the accompaniments of Leopold Mittman. His program included works by Handel, Brahms, Glazunoff, Chausson, Spalding, Achron and Paganini-Auer. Mr. Elman received warm applause.

Don Cossacks Return

The Don Cossacks returned to Symphony Hall in a program conducted by Serge Jaroff, and in Jordan Hall,

Lotte Lehmann sang to a capacity house songs by Purcell, Torelli, Beethoven, Schubert, Schumann, Brahms, Wolf, Strauss, Fauré and others. In Jordan Hall also, E. Robert Schmitz has been heard in a program of piano music by Scarlatti, Bach, Liszt, Franck, Falla, Albeniz, Ravel and Debussy. A fair sized house applauded Mr. Schmitz warmly.

In Jacob Sleeper Hall, the Stradivarius String Quartet has been heard in a brilliant concert comprising the Quartetsatz in C Minor by Schubert, and quartets by Schumann and Schubert. The Wellesley College Choir presented a program in the Victory Concert series at the Museum of Fine Arts and the Salmaggi Opera Company played a return engagement, this time occupying the Boston Opera House and presenting mostly Italian operas.

Another satisfying project is that of the Symphonic Jam Sessions conducted by Arthur Fiedler each Sunday afternoon for Service Men and Women, under the auspices of the USO.

GRACE MAY STUTSMAN

Ray Lev Aids War Loan Drive

Ray Lev appeared recently as piano soloist with the Reading Symphony. She has also made a broadcast over WJZ, played for the USO and the Fourth War Loan Drive, and given weekly recitals on the American Artists program over WQXR.

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City Center Opera Makes Promising Beginning

THE operatic beginnings of the New York City Center have more than fulfilled the hopes of the most sanguine. This is not to say that the performances as such have made unexpected disclosures from a purely artistic angle or that the Metropolitan finds its prestige imperilled by some new and dangerous rival. That, after all, was not the aim of the City Center's promoters. What they have accomplished is something in various ways more gratifying.

An uncommonly large and eager public has responded to the first operas in numbers and with an interest and enthusiasm which may have surprised those most confident of the success of the scheme. Clearly, this popular-priced opera season could have been planned for a longer duration and, as these observations are set down, the indications are that it will be extended or, at all events, resumed as soon as possible. The direction is frank to admit that, considering the attendance, each of the works presented would have been good for at least two or three repetitions. From the first, every performance was completely sold out. In the case of "Martha" and "Carmen" there were literally hundreds turned away. It would have required a fourth, fifth or even sixth representation of a work like the Bizet masterpiece to take care of the overflow.

THE state of affairs is extremely heartening, the more so as a large part of this City Center patronage consists of a public whose operatic experience has been limited. In some cases, indeed, it became clear that a number of spectators had never heard any opera before. Yet these were among the most delighted and demonstrative. Quite irrespective of artistic details in the various performances it has become plain that still

unformed tastes have been whetted and that a sizeable potential public for lyric drama is in formation.

The City Center administration has not begun by offering all-star casts as a bait, even though singers like Dusolina Giannini and Jennie Tourel are stars in the best sense of the term. But it has supplied a competent artistic rank and file and the representations have been unfailingly spirited. That is, perhaps, as much as during the first stages of the enterprise, one has a right to ask. There is the best of reasons to believe that the project will continue and develop. Moreover, the repertory available is rich in works of musical excellence as well as strong popular appeal, many of which the Metropolitan does not find it feasible to offer. The Center is thus in a position to perform an artistic function of its own. But best of all, it administers to a public need which manifestly exists but has, till recently, been insufficiently recognized.

A Great Musician and Anti-Fascist Reaches 77

ARTURO TOSCANINI will be 77 the 25th of this month. It is no longer sufficient to greet this man as a master of the baton and one of the great exemplars of our time in the interpretative art. The extraordinary facts of his brilliant career are, by now, well known. He is one of a small company in history whose stature casts so long a shadow that they become legendary figures while they are yet alive. He is largely responsible, directly and indirectly, for the prevailing degree of perfection in orchestral performance the like of which had never before been known in the annals of music.

But, like most great personalities, he is more than just a superior workman in his craft. As the war has progressed, he has emerged more and more as a world patriot and as an artistic leader in the worldwide fight for freedom. Despite his advanced years, he has given unstintingly of his strength and talents to give numerous War Bond concerts, to make recordings for our men overseas, to make international propaganda for righteous unity as in his "Victory, Act I" broadcast on the day Italy surrendered and the "Hymn of the Nations" film he recently completed for the Office of War Information for distribution throughout the world, and in innumerable other ways to serve the cause for which the free world is in arms. The Allied Nations have recognized and proclaimed the contribution of this great Italian, and he even has been suggested as a likely chief of state, come the rebirth of his native land.

Many a man has contentedly written "finis" to his public life by the time he reached 77. But for Toscanini it seems only another beginning.

An Apology

We regret that the Annual Special Forecast Issue of Feb. 10—the biggest issue of its kind in our history—was late in arriving in the hands of its readers throughout the nation. The task of producing this great volume, formidable at any time, is doubly difficult under present conditions when printing and engraving facilities in the New York area are taxed to the limit, and often with urgent war work.

However, we trust that the timeliness of the issue and its year-long value as a volume of reference and consultation was in no way impaired thereby and that readers found it the informative and comprehensive hand-book of contemporary music that it has been for more than a generation.

—Editor.

Personalities



Michael Caputo

Mayor La Guardia Buys the First Ticket to the Special Performance of "Parsifal" Given March 8 for the Opera Fund, from Lauritz Melchior and Rose Bampton, Who Took the Roles of Parsifal and Kundry

At the request of Army officials, Eleanor Steber made a record to be played at the dedication of the new sound amplification system at Borden General Hospital in Chickasha, Okla., where she sang last Fall. For the record she sang "Oh What a Beautiful Mornin'" and "Ave Maria". She also sent an album of her oratorio recordings as a gift to the hospital.

Helen Jepson and Leonard Warren sang at the seventh annual Founders' Day exercises at Hunter College Auditorium on Feb. 16, observing National Brotherhood Week and presented an album of religious recordings to the Sara Delano Roosevelt Interfaith House of the college. When Vincent Youman's ballet revue, "Fiesta", was delayed in performance an hour and a half in Toronto, Max Goberman, conductor, extended his 15-minute overture to fill the time, conducting extra works, mostly without score. . . . Paul Robeson will receive the annual medal for good diction from the Academy of Arts and Letters in May.

After making her debut as the Queen of the Night in "The Magic Flute", Audrey Bowman sent all her flowers to Halloran Hospital for wounded soldiers as a tribute to her husband, Sgt. John Newman, who is serving with the U. S. Army in India. . . . Christine Johnson had a pre-debut dinner given to her by the Kentuckians on Feb. 6. She was born in Hopkinsville, Ky. Erda was her Metropolitan debut role a few days later.

In a discussion of the recital he gave in Victoria, B. C., Thomas L. Thomas, Welsh baritone, was asked which part of his diversified program he liked best. "I love all of it," he answered, "but of course the Welsh group is possibly nearer my soul". . . . A "command concert" in the home of Admiral Glasford in Dakar is one of the experiences that have befallen Edwina Eustice, singing in Africa for servicemen under the aegis of USO-Camp Shows. . . . An invitation to return to Mexico City for a Red Cross benefit concert in January was received by George Chavchavadze after he visited that city for the first time in December to make three appearances.

On the Salvatore Baccaloni Opera Company's tour of nearly 50 cities in the United States and Canada, Dorothy Chapman sings the role of Rosina in "The Barber of Seville". . . . In order to inaugurate the Fourth War Loan Drive in Columbus, Josephine Antoine interrupted her concert tour and weekly radio broadcast to fly to the Ohio capital and sing to an audience of 3,500.

Rochester Hears Two Operas

Audiences Enjoy Performances of "Martha" and "Trovatore"

ROCHESTER.—"Il Trovatore" was given in the Auditorium Theater on Jan. 29 under the auspices of the Rochester Grand Opera Company. Taking the leading roles were Giovanni Martinelli, Winifred Heidt, Mobley Lushanya, Angelo Pilotto and Nino Russi. Gabriele J. Simeoni conducted. Miss Lushanya, American Indian singer, made her first Rochester appearance, and won many recalls.

The Rochester Civic Music Association has, as usual, presented an opera in the two concert series in the Eastman Theater. This year it was "Martha," very well acted and sung—and danced—with six guest artists: Josephine Antoine, Armand Tokatyan, John Guerne, Thelma Altman, Hugh Thompson and Leroy Morlock. The Rochester Civic Orchestra under Guy Fraser Harrison took part with Nicholas Konraty as stage director. The choreography was by Thelma Biraeree. Large audiences saw performances on Feb. 11 and 12.

The joint recital of Astrid Varnay and Lauritz Melchior of the Metropolitan Opera, with Ignace Strasfogel at the piano, drew a large audience on Jan. 28. The artists evoked much enthusiasm, especially with their duets from "Tristan" and "Die Walküre".

Among recitalists of the Eastman School of Music in Kilbourn Hall were William Starr, violinist, with Forrest Stoll, trumpeter, on Jan. 24, and Rima Rudina, violinist, on Jan. 25. Both recitals were well attended.

MARY ERTZ WILL

Coast Audiences See Dance Artists

Ballet Theatre and Mia Slavenska Are Welcomed in San Francisco

SAN FRANCISCO—Ten performances by the Ballet Theatre under Art Commission auspices won great admiration. Nana Gollner made her first appearance in this city as an adult ballerina (she grew up less than 50 miles from here) and received an ovation on the opening night in "Swan Lake".

Ballets presented here for the first time included "Dim Lustre", "Fair at Sorochinsk", "Billy the Kid", "Mademoiselle Angot", "Slavonika" and "Pas de Deux". Other works were "Princess Aurora", "Romeo and Juliet", "Three Virgins and a Devil", "Bluebeard", "Helen of Troy", "Romantic Age", "Peter and the Wolf", "Les Sylphides", "Aleko", "Pillar of Fire", "Gala Performance", "Pas de Quatre", "Judgment of Paris" and "Capriccio Espagnol".

Alicia Markova, Miss Gollner, Nora Kaye, Janet Reed, Andre Eglevsky, Hugh Laing, Michael Kidd, Dimitri Romanoff, Paul Petroff, Anthony Tudor and Anton Dolin had leading roles. Antal Dorati was an excellent conductor. The San Francisco Symphony appeared throughout the engagement except for two Sunday nights, when the orchestra was otherwise engaged and the Ballet Theatre's own orchestra officiated.

Opera House audiences applauded Mia Slavenska and her dancers when they came to this city. M. M. F.

Son Is Born to Ezio Pinza

A son was born to Ezio Pinza, bass of the Metropolitan Opera, and Mrs. Pinza in New York on Jan. 17. He has been given the name of Ezio Pietro.

What They Read Twenty Years Ago

MUSICAL AMERICA for March, 1924



(Above) Some of the Artists Who Appeared in the Metropolitan Revival of "Freischütz": Left to Right, Léon Rothier as the "Hermit"; Elisabeth Rethberg as "Agathe" and Curt Taucher as "Max"; Michael Bohnen as "Caspar"

(Right) The Metropolitan Opera Chorus School in Action. Edoardo Petri Is Director

Bargain or Not?

Richard Strauss has sold the Viennese rights of his new opera, "Intermezzo" for \$50,000 to a financial syndicate, according to a dispatch to the New York *World*.

1924

A New York Premiere

Massenet's "Le Roi de Lahore" had its New York premiere at the Metropolitan. The principal singers were Delia Reinhardt, Lauri-Volpi, Giuseppe De Luca and José Mardones.

1924

A Week at the Metropolitan

Besides the premiere of "Le Roi de Lahore" there was heard "Samson et Dalila" with Claussen and Martinelli; "La Bohème" with Alda, Louise Hunter, Gigli and Scotti; "Siegfried" with Florence



Easton, Curt Taucher, and Michael Bohnen; "La Traviata" with Bori, Chamlee and Danise, and "Lohengrin" with Marcella Roeseler, Karin Branzell, Mr. Taucher and Friedrich Schorr.

1924

What Became of It?

Site Selected in Central Park for Civic Art Center. Proposal Adopted by Board of Estimate by 13 Votes to 3, Enabling Bill to Go to Legislature—Reservoir Property to Be Given in Exchange.

1924

How Many Remain?

During year of 1923, 66 new operatic works were presented in Italy. Of these, 32 were operettas and the remainder of a serious character.

1924

Cultchaw?

Boston Teachers Assail Bill Forcing Them to Become Licensed. Seventy-five or Eighty Persons Record Their Opposition.

1924

Baltimore Men Present Novelties

Concerts Include Biblical Suite by Cheslock with Composer Conducting

BALTIMORE.—The Baltimore Symphony, Reginald Stewart, conductor, supplied interesting symphonic fare throughout January and February, with Wednesday and Sunday evening programs and special children's concerts. Apart from this regular schedule, separate educational programs given in the public schools were sponsored by the Department of Municipal Music. The artistic value of these concerts is recognized and the thoroughness with which each interpretation has been prepared is an indication of the conductor's musicianship.

Outstanding among programs was the Wagner concert on Jan. 26 with Helen Traubel as guest artist. A feature of local interest on Jan. 30 was the appearance of Louis Cheslock as guest conductor-composer in a performance of his Biblical suite "David", in which Robert Scheck was tenor soloist. René Le Roy, flutist, was

heard in the Mozart Concerto in D on Jan. 23. Joseph Pizzo was the solo harpist on Feb. 6, giving the first local performance of Ravel's Introduction and Allegro for harp and orchestra. Marcelle Denya, Parisian soprano, was the soloist in the all French program on Feb. 9, when the orchestra disclosed its finest qualifications.

The Baltimore Symphony entertained service members at Bainbridge Naval Station on Feb. 2, giving great pleasure and adding many encores.

Eugene Ormandy conducted the Philadelphia Orchestra on Feb. 2, in a concert which warranted superlative description. Robert Russell Bennett's "The Four Freedoms" and Ravel's "Daphnis and Chloe" Suite were finely presented. The dazzling skill of Zino Francescatti in the Paganini Violin Concerto left the audience breathless.

The National Symphony, Hans Kindler, conductor, heard on Feb. 8, presented three local "first times" which proved noteworthy. The overture "La Sultane", as transcribed by Milhaud, prefaced Mahler's Symphony No. 4. The third novelty was Morton Gould's "When Johnny Comes Marching Home". Dr. Kindler gave keen attention to each score, gaining stirring effects in the Mahler work and showing spirited humor in the

intriguing score by Morton Gould. Juanita Carter was the soloist in the symphony, the tender, spiritual quality of her voice adding largely to the effect of the closing movement. The orchestra concluded this program with brilliant renditions of Wagner excerpts.

FRANZ C. BORNSCHEIN



Mozart Festival Stirs Enthusiasm

Schnabel Applauded in Four Concertos — Lange Conducts Concerts

CHICAGO—The Chicago Symphony, Hans Lange, conductor, has just finished a momentous two-week Mozart festival, with Artur Schnabel, pianist, as soloist. Great credit was due Mr.



Hans Lange

Artur Schnabel

Lange for the care and infinite detail with which programs were arranged and executed.

The first program of the Mozart Festival was given on Thursday-Friday day subscription concerts, Feb. 17 and 18.

Symphony, C Major (Köchel 425)
Concerto for Pianoforte, E Flat (Köchel 482)
(Mr. Schnabel)
Serenade No. 6 (Serenade Notturna), D (Köchel 239), for Two Small Orchestras and Timpani
Concerto for Pianoforte, C (Köchel 467)
(Mr. Schnabel)

The superb artistry of Mr. Schnabel's playing and the mellow richness

of the orchestra's interpretations gave the opening Mozart concert a foretaste of the delightful programs to follow.

On Feb. 22, Mr. Schnabel again played two Mozart concertos, the one in G (Köchel 453), and in B Flat (Köchel 595).

Overture to "Così fan Tutte"
Symphony No. 1 (Köchel 16), E Flat
Concerto for Piano, G (Köchel 453)
(Mr. Schnabel)
Concerto for Piano, B Flat (Köchel 595)
(Mr. Schnabel)

The "Così fan Tutte" overture sounded the sparkling keynote of the afternoon's concert, Mr. Lange following this with a radiant interpretation of an early E Flat Symphony.

The final Mozart concerts were given on Thursday-Friday, Feb. 24 and 25.

Overture to "La Clemenza di Tito"
(Köchel 621)
Serenade No. 12, C Minor (Köchel 388)
Concerto for Piano, D Minor (Köchel 466)
(Mr. Schnabel)
Symphony in C ("Jupiter") (Köchel 551)

Mr. Schnabel's playing of the D Minor Concerto seemed the very apex of his appearance in this festival, as it fittingly should. It was majestic, radiant and exquisite. The orchestra, guided by Mr. Lange, gave the pianist equally fine support. The same glow transfigured the orchestra in its playing of the "Jupiter" Symphony, a fitting close to the Mozart festival. The Serenade for Two Oboes, Two Clarinets and Two Bassoons was diverting and the none too familiar overture, "La Clemenza di Tito", had special charm.

usual rich color. Seymour Lipkin was the accompanist.

Nathan Milstein gave a recital in Orchestra Hall on Jan. 31. His magnificent tone was well used in a program that included Mozart, Bach, Prokofieff and Stravinsky. Valentine Pavlovsky was at the piano.

Composer's Concerts Given

Paul Hindemith was the central figure of the third composers' concert under the auspices of the music department of the University of Chicago in Mandel Hall on Feb. 15. Willard MacGregor gave the world premiere of the composer's most extensive work for piano to date, the "Ludus Tonalis", a set of 12 fugues. Ernest Liegel played the Sonata for flute and piano (1938) with Mr. MacGregor, and the latter joined the composer for the first Chicago performance of the Sonata for four hands.

At an earlier concert in the series Igor Stravinsky took part in a program of his compositions. Mr. Stravinsky appeared as pianist, playing his Duo Concertante for piano and violin (1932) with John Weicher, and the Concerto for two Pianos (1935) with Mr. MacGregor. He also conducted members of the Chicago Symphony in a suite from "L'Histoire du Soldat".

Manuel and Williamson, harpsichordists, gave a concert for the benefit of the University of Chicago Settlement, in Mandel Hall on Feb. 4. They were assisted by Lillian Chokasian, contralto; Leon Temers and Frank Polesny, violinists; Milton Preves, violist, and Theodore Ratzler, cellist. The Musicians Club of Women gave a concert in Curtiss Hall on Feb. 7.

Owen Berger was heard in a piano recital in Curtiss Hall recently. On the same evening Anna Thelma Joesser, violinist, gave a recital in Kimball Hall.

Andres Segovia, guitarist, recently

Chicago

By CHARLES QUINT

Soloists Enliven Orchestra Events

Horowitz, Serkin and Vito Are Heard with Symphony Men

Vladimir Horowitz, pianist, appeared with the Chicago Symphony Orchestra, Désiré Defauw, conductor, for the Feb. 3 and 4 subscription concerts and again at the concert of Feb. 8.

Overture to "The Tempest", after Shakespeare Honegger
(First performance in Chicago)
Two Nocturnes Debussy
Lieutenant Kije, Suite Symphonique, Opus 60 Prokofieff
Concerto for Pianoforte, No. 3, D Minor, Opus 30 Rachmaninoff
(Mr. Horowitz)

The Rachmaninoff 3rd Concerto, played by Mr. Horowitz in memory of the composer, was matchless in power and intensity. Its emotional sweep and brilliance evoked a storm of applause that did not lessen until after Mr. Horowitz had taken several bows.

The balance of the program had interesting moments, a first performance of Honegger's overture to "The Tempest", skillfully orchestrated with a decided theatrical flair. The Prokofieff Symphonique Suite, "Lieutenant Kije", was well done, its rhythmic measures beguiling and intriguing. The Debussy Nocturnes were becomingly contrasted.

Mr. Horowitz chose the Liszt Con-

certo in A for the Tuesday afternoon concert, again receiving sustained applause for its brilliant interpretation.

Suite No. 3 in D Bach
Morceau Symphonique from "Redemption" Franck
Symphony No. 3 (in one movement) Harris
Concerto for Pianoforte, No. 2 in A Liszt
(Mr. Horowitz)

The Bach Suite had the necessary clarity and precision to make it of unusual interest. The Franck "Morceau Symphonique" from "Redemption" was of compelling interest. The Harris Symphony had a brusque sturdy quality.

Ravel Work Heard

Joseph Vito, harpist, appeared with the orchestra on Feb. 10 and 11, playing the Introduction and Allegro by Ravel.

Passacaglia von Webern
Introduction and Allegro for Harp, with String Orchestra, Flute and Clarinet Ravel
Dance of the Seven Veils from "Salomé" Strauss
Symphony No. 5, Op. 47 Shostakovich

Mr. Vito's interpretation had authority, warmth and color. Mr. Defauw gave full rein to the Shostakovich 5th Symphony, sustaining mood and line throughout. The Dance of the Seven Veils from Strauss' "Salomé" lacked intensity. The concert began with the brief Passacaglia by von Webern, played excellently.

Rudolf Serkin, pianist, was soloist with the orchestra, Mr. Defauw con-

(Continued on page 24)

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MUSICAL AMERICA

Novelties Heard By San Franciscans

Programs of Symphony Introduce Music New to Audiences

SAN FRANCISCO—Carlos Chavez was guest conductor with the San Francisco Symphony in a Civic Auditorium concert on the Art Commission Series, with Artur Rubinstein as soloist. Together they were responsible for a stimulating and exciting concert. Novelties were Chavez's orchestration of Vivaldi's Concerto in G Minor, his original "H. P. Ballet-Symphony", and the Khatchaturian Piano Concerto. The Ravel "Daphnis and Chloe" was also given.

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Interesting new works and the reappearance of Isaac Stern have marked recent concerts by the San Francisco Symphony conducted by Pierre Monteux in the War Memorial Opera House.

Mr. Stern was soloist for the pair of concerts of Feb. 11-12, and his reception demonstrated that this violinist is not without honor in his home city. He played the Beethoven Concerto in expressive fashion. Borowski's "Ecce Homo" had its local premiere on this occasion and proved impressive.

On the Saturday night symphony series on Feb. 19 music by Americans, Morton Gould and Henry F. Gilbert was featured. The former was represented by his "Spirituals for String Choir and Orchestra" and the latter by the "Dance in Place Congo". Glinka's "Russian and Ludmilla" Overture was given with fine spirit. The soloist was Pvt. Leonard Pennario of the United States Army, who gave a brilliant performance of the Tchaikovsky Piano Concerto in B Flat Minor. Mr. Monteux conducted, ending the concert with the same composer's "Romeo and Juliet".

Jesus Maria Sanroma was soloist with the orchestra on Feb. 25-26, playing the Mozart Concerto in A, No. 23, and helping Mr. Monteux to introduce to San Franciscans the Stravinsky Capriccio for piano and orchestra. Beethoven's Symphony No. 1, Sibelius's "Swan of Tuonela" with Leslie Schivo as English horn soloist, and Strauss's "Don Juan" also had memorable performances.

MARJORIE M. FISHER

Opera Companies Visit Milwaukee

Philadelphia Troupe Presents
"The Bat"—San Carlo Company
Gives Two Works

MILWAUKEE—The Civic Concert Association gave its members a most delightful evening on Jan. 18 when it presented the Philadelphia Opera Company in "The Bat" by Johann Strauss, sung in English. The scenery was interesting, the costumes fresh and each artist gave his best.

The San Carlo Opera Company in "Aida" and "Carmen" gave Milwaukee an opera week. "Aida" came first in a capital performance. Mary Henderson, was called in at the last moment to sing the role of Aida and no apology need be made for she sang it beautifully. Marie Powers was the Amneris and a good one. Harold Lindi as Rhadames, Mostyn Thomas as Amonasro and Harold Kravitt as the High Priest were old friends to this audience. The next evening "Carmen" had another large audience. Coe Glade was the Carmen and gave her usual fine performance of the role. Again Mary Henderson shared top honors for the night. She sang Micaela's appealing "Je dis que rien" beautifully. Tandy Mackenzie as Don Jose, Stefan Ballarini as Escamillo, and Harold Kravitt as Zuniga were also in the cast. Emerson Barkley conducted for both operas. These two performances were sponsored by Margaret Rice and Emily Silber Herwig.

Peabody Launches Patriotic Series

BALTIMORE—The Peabody Patriotic Series of recitals, given by members of the faculty, began Feb. 18 with a

brilliant concert by Alexander Sklarevski, pianist. Sacha Jacobsen, violinist, was heard on Feb. 25 and Dr. Charles Courboin, organist, gave an interesting organ program March 2. The series will be continued weekly by other faculty members.

Recent programs of the Baltimore Music Club were presented by Ruth Knous, violinist, Margaret Dittmar, soprano, Elizabeth Rowland Davis, pianist, Kathryn Gutekunst, contralto, Doris Zahn and Lillian Mann accompanists.

Ralph Kirkpatrick, harpsichordist, gave a recital at the Peabody Conservatory on Feb. 16. James Howard Briggs, organist, appeared there in a recital, sponsored by the American Guild of Organists on Feb. 23.

F. C. B.

Zetzer, soprano, Naomi Lesnar, violinist, Celia Brace and Mildred Pelovits, accompanists, and a group of ballet dancers under the direction of Edith Joesting with Rosalind Ort as pianist, presented a program of Russian and Polish music on Jan. 29 in the Belvedere Hotel. Mrs. Paul Cribble was the commentator. The concert was under the auspices of the Baltimore Music Club. Mrs. Howard M. Kern, president.

F. C. B.

Cossacks Open Rutland Series

RUTLAND, VT.—The Winter series of Community Concerts was opened recently in the High School Auditorium by the Platoff Don Cossack Chorus. The program, under the direction of Nicholas Kostrukoff, ranged from liturgical music to folk songs.

Notable Artists

Visit Golden Gate

San Francisco Recitals of Varying Types Draw Large Audiences

SAN FRANCISCO—Marian Anderson drew a record-breaking audience to the War Memorial Opera House on Feb. 20 and gave a program of great musical worth. Franz Rupp was her accompanist.

Jascha Heifetz, in his recital, did notably fine work. A transcription of an excerpt from "The Barber of Seville" was a feature of the program. Emanuel Bay accompanied.

William Primrose and Richard Crooks shared a program, both winning a hearty response from the capacity audience.

Another joint appearance was that of Rudolf Serkin and Adolf Busch, playing finely in works by Brahms, Schubert, Beethoven and Bach.

Don Cossacks Appear

The Don Cossacks, led by Serge Jaroff, drew an overflowing audience to the Opera House and won their usual success.

Leon Fleisher gave a piano recital in the Curran Theatre and showed that one can be an artist at 15.

The San Francisco String Quartet featured Rieti's Quartet in F, with Beethoven's in F, Op. 18, No. 1, and Gliere's Op. 67, No. 3, on its February program. The concert was one of the best given by this group.

MARJORIE M. FISHER

Many Concerts Given in Baltimore

Guest and Local Artists Appear in Programs of Great Variety

BALTIMORE—The Ballet Russe de Monte Carlo appeared in the Lyric on Feb. 4 and 5 under the local management of the Bonney Concert Bureau. Franz Allers and Hugo Götzen conducted.

The Peabody Recital Series brought a memorable concert by Helen Traubel, with Coenraad V. Bos at the piano, on Jan. 28. Benno Rabinoff, violinist, with Sylvia Smith at the piano, appeared on Feb. 4. The closing concert of this series, the seventy-eighth season of Peabody Concerts, was given on Feb. 11 by Igor Gorin, baritone, who sang "September Day" by the local composer, Gustav Klemm. Conrad Gebelein, pianist, Hilda

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Orchestra Concerts

(Continued from page 10)

ish rather than in shattering drama. The funeral march, too, forfeited with such discreet understatement a good deal of its piercing quality. By its very nature, however, and under the sort of virtuoso treatment the conductor, aided by the technical perfection of the orchestra, applied to it the scherzo, rather than the finale, became the capstone of the work. The playing of the horns in the trio would alone have made the concert unforgettable. P.

Stokowski Introduces Antheil Symphony

NBC Symphony. Leopold Stokowski, conductor. Studio 8-H, Radio City. Feb. 13, afternoon.

"La Cathédrale Engloutie".....Debussy
"A Shropshire Lad".....Butterworth
Symphony No. 4.....Antheil
(First Performance Anywhere)

With appropriate tremors it was made known that the Fourth Symphony of George Antheil was enjoying on this occasion its first hearing anywhere. There is no reason to doubt that the performance which Mr. Stokowski and his players gave it was an excellent one. For its part the audience applauded very lustily at the close. The work is in four movements—Moderato, Allegro, Scherzo, Allegro non troppo—and consumes something like half an hour. There is no mention of a key, which may mean anything or nothing. P.

Back in the days when he was one of the little musical terrors of Paris Mr. Antheil used to write Stravinsky music and to enjoy various *scandales de théâtre* at which people used to fly into apoplectic rages, hiss, whistle, hurl outrageous epithets and otherwise manifest deplorable sentiments. This was particularly the case when Mr. Antheil rewrote "Le Sacre de Printemps" under the name of "Ballet Mécanique", amplifying Stravinsky's orchestra with electric pianos, an aeroplane propeller and further samples of hardware. But times change and so do public tastes and today it is more modish to write like Shostakovich than Stravinsky. And this is precisely what the young man from Trenton, N. J., has done in his Fourth Symphony. It is only fair to add, however, that nobody was seen to foam or froth at this latest effusion.

Mr. Antheil would probably have written a Fourth Symphony even if Shostakovich had never done a symphonic celebration of Leningrad or been musically inspired by other great

feats of the Soviet Union. But in that case it would have been a very different affair. As it is, Shostakovich is its indisputable father. His trade mark is stamped all over the score. The instrumentation is Shostakovich, the themes—especially the various march subjects—a re Shostakovich, the thumping tympani and tapping snare drums, the clattering xylophone, the piano scales and cadenzas and no end of other concerto, as well as the predominant rhythms and the proletarian tunes, are all of them offspring of the "Leningrad" Symphony.

The total impression one listener obtained from the new opus was rather disconcertingly like what a person might feel who saw a laundry basket suddenly emptied of a rag bag, filled with assorted scraps and vari-colored remnants, turned upside down. A fragmentary, motley thing, of shreds and patches, that once or twice, almost fortuitously, achieves something like a pattern or an effect of accidental design! Anyhow, there is nothing especially horrific about it from the dissonant angle, in spite of its considerable noise.

The new symphony was preceded by a mildly featureless tone piece by the late English composer, George Butterworth, based, presumably, on the poems by Houseman. It proved to be music conceived in a spirit of gentle melancholy which travels placidly from nowhere to nowhere. P.

Barzin Conducts American Works

National Orchestral Association. Leon Barzin, conductor. Assisting artists: Louis Kaufman, violinist; Mus. Frederick Wilkins, USNR, flutist. Carnegie Hall, Feb. 14, evening:

Canon and Fugue in D Minor Wallingford Riegger
(First Performance)

Poème for flute and orchestra...Griffes Magnificat for Chamber Orchestra Norman Dello Joio
(First Performance)

Concerto for Violin in A Robert Russell Bennett
(First Concert Performance)

Recognition of American artists and composers there was aplenty at this stimulating concert, and Mr. Barzin and his orchestra played with spirit and skill. Of the new works heard, the most abiding impression was left by Norman Dello Joio's Magnificat. It is vigorous, athletic music, in which dissonance is healthily abundant but never contrived, with a clear design and no faltering of mood. At times the composer seems to hurry along without reflecting very much about what he is saying, but there is always creative joy in his music. David Stiner played the continuo, if one could call it that, on the piano with the muscle and endurance it requires, and Mr. Barzin conducted the work with



Louis Kaufman Robt. Russell Bennett

sundry leaps into the air which added zest to a fine performance.

Dr. Riegger's Canon and Fugue seemed to display a firm command of technique rather than a personal stamp. In a sense, they might have been anybody's canon and fugue, but there were passages which were stirringly conceived from the orchestral point of view. The Griffes Poème is really poetic, and Mr. Wilkins played it well. How few American romantics have avoided sentimentality and banality as successfully as Griffes did!

The best thing about Mr. Bennett's violin concerto was Mr. Kaufman's splendid performance of it. Everything that a pure tone, impeccable technique and keen perception could do was done for this amazing music. Mr. Bennett has followed the principles of certain chefs in putting a little of everything into his concerto. Sweet jazz rubs elbows with the witticisms of the Paris 'twenties. It is often trivial, sometimes a little embarrassing, but unquestionably entertaining to the music public at large. At the close of the concert, Mr. Barzin and Mr. Kaufman added a brief piece by William Grant Still. S.

William Schuman Overture Has Premiere

New York Philharmonic-Symphony. Artur Rodzinski, conductor. Assisting artist, Nathan Milstein, violinist. Carnegie Hall, Feb. 17, evening:

William Billings' Overture (First Performance).....William Schuman
Scherzo in G Minor from the Octet for strings.....Mendelssohn
Symphony in E Flat, No. 5, Op. 82.....Sibelius
Concerto for violin and orchestra in D, Op. 35.....Tchaikovsky
(Mr. Milstein)

Since William Schuman has written some of the best American music of the last ten years, he may be allowed an occasional "miss", and it must be admitted that his "William Billings Overture" is decidedly in that category. The overture, which had its first performance at this concert, uses themes from three choral works by the naive but talented early American composer. But it uses them so disjointedly and to such little effect that the result is something which is neither Billings nor good William Schuman. The music veers hither and yon, without ever developing, and it ends with an abrupt passage of exciting orchestral color which leaves the listener suspended in air. Mr. Schuman was recalled to the stage for several bows by the audience, after a stirring performance of his work by Mr. Rodzinski and the orchestra.

The magical scherzo of Mendelssohn's String Octet loses something of its lightness and shimmer in the orchestral transcription (the composer's own). But it is still entrancing music and the orchestra played it well. One was grateful to Mr. Rodzinski for his straightforward and unsentimental interpretation of the Sibelius Fifth. This is one work which requires the special devotion of a disciple to be palatable. Otherwise it is apt to sound loose-jointed, commonplace in material and interminable in length.

Mr. Milstein played the Tchaikovsky Concerto with aristocratic elegance. His tone in the canzonetta

was exquisite and his handling of the virtuoso passages magnificently free and clear.

There was none of the sentimentality with which so many violinists overload Tchaikovsky's sufficiently vulgar, if also very beautiful, concerto. Mr. Milstein too, was repeatedly recalled. S.

Walter Conducts Philadelphia Orchestra

Philadelphia Orchestra, Bruno Walter, Guest Conductor. Carnegie Hall, Feb. 15, evening:

Symphony No. 40 in G Minor (K. 550).....Mozart
"Death and Transfiguration", Op. 24.....Strauss
Symphony No. 2 in D, Op. 73.....Brahms

This unforgettable evening of music might well be described in a paraphrase of Anatole France as the adventure of a great soul among masterpieces. Every sound produced was charged with meaning and phrased with loving care. At the close of the program the orchestra joined the audience in a heartfelt tribute to Mr. Walter's magnificent leadership.

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(Continued on page 21)

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Orchestra Concerts

(Continued from page 20)

tion could one quarrel, the ritardandi he made in the first movement of Mozart's G Minor Symphony, which lost its winged pace thereby. The slow movement was exquisitely played at a tempo which seemed inevitable because it was so right; the menuet was a true dance of the Gods, as he conceived it; and the finale was intoxicating. No one has ever succeeded more thoroughly than Mr. Walter in purging Strauss's "Death and Transfiguration" of its dross. The sentimentality of the melodic material, the turgidity of the scoring were forgotten in a performance of transparent beauty. One could sense the agonized terror of death and the ineffable peace which followed, in his searching interpretation, which was full of sensitive nuance.

Again during the playing of Brahms's Second, one felt repeatedly a sense of inevitability, so perfect was the musical conception, so flawless its execution. Where some conductors drive and stir up muddy sound, Mr. Walter keeps everything clear. The blending of brasses, winds and strings, the constant flux of phrase, the sense of overall design were striking aspects of an unsurpassable performance. S.

Stokowski Conducts NBC Orchestra in Benefit

NBC Orchestra, Leopold Stokowski, conductor. Carnegie Hall, Feb. 12, evening.

Toccata and Fugue in D Minor.....Bach
"Tu Mancavi a Tormentarmi".....Cesti
(First Concert Performance)
"La Cathédrale Engloutie".....Debussy
Love Music from "Tristan und Isolde".....Wagner
"Pathetic" SymphonyTchaikovsky

This concert, which opened with an array of transcriptions and arrangements, was given for the benefit of the National Foundation for Infantile Paralysis, Inc. Events of this charitable nature are not legitimate matter for critical dissection, so there is no reason to dilate at length on the or-

chestra versions of the respective organ, vocal and piano works presented or to grow wrathful over the derangement of the "Tristan" music offered, ironically enough, on the very eve of the 60th anniversary of Wagner's death.

The real feature of the occasion was Mr. Stokowski's interpretation of the "Pathetic", which for all the conductor's aberrations and melodramatic excesses, provided a thoroughly eloquent and affecting publication of the Adagio lamentoso. It is long since one has heard in a New York concert hall a performance which stressed with so proper a choice of tempi and acute accentuations the almost insupportable poignancy of this death song. Nor have there been many conductors since the far-off days of Nikisch and Safoff who stressed so afflictively the awful snarl of Tchaikovsky's stopped horns or who by means of a priceless rhetorical pause after the mortuary gong stroke captured in such devastating fashion the sheer horror of physical dissolution. P.

Rodzinski Conducts Strauss's "Zarathustra"

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Carnegie Hall, Feb. 24, evening:

Symphony in G Minor, No. 40 (K. 550)
"Thus Spake Zarathustra", Op. 30.....Strauss
Symphony in E Minor, No. 4, Op. 98.....Brahms

A superb performance of Richard Strauss's musical monstrosity, "Thus Spake Zarathustra", in which Mr. Rodzinski's best qualities as a conductor came to the fore, made this a genuinely exciting evening. The inexorable rhythmic accuracy of his interpretation, its etched brilliance and sharp outlines made one feel as if one were speeding along a broad highway about 90 miles an hour.

Fortunately, Strauss defended himself in advance from the implication that he was trying to express Nietzsche's thought in music. Of all his tone poems this is the tawdriest, the most flawed, the most uneven. Passages of overwhelming passion and energy alternate with examples of musical vulgarity rivaled only by Liszt at his worst. "Zarathustra" is a museum-piece, but it will always have a place in the repertoire, because it is, with all its faults, a work of genius. The passages for divided strings at the beginning, the fugue section "Von der Wissenschaft", the emergence of the waltz amid coruscations of strings and winds, and the haunting close are examples of Straussian magic which cannot be resisted.

The "Zarathustra" was flanked by two works about which one need have no reservations. But the performance of Mozart's G Minor Symphony was coarse in tone and at times almost brutal in attack. Mr. Rodzinski has given us much better Mozart at other concerts. Again in the Brahms Fourth his tempi were hurried and breathless, but towards the close he revealed a fine conception of the architectural majesty of the work. By proper emphasis and dynamics, he kept the listener conscious of the passacaglia form of the final movement without distortion. The audience cheered conductor and orchestra repeatedly. S.

Malczynski Plays Chopin Work

New York Philharmonic-Symphony, Arthur Rodzinski, conductor. Soloist, Witold Malczynski, pianist. Carnegie Hall, Feb. 26, evening:

"Polonaise Symphonique".....Rathaus
(First Performance)
Concerto for Piano and Orchestra in F MinorChopin
Mr. Malczynski
Symphony in E Minor, No. 4....Brahms

Mr. Rathaus's Polonaise was written to order for Mr. Rodzinski. It shows knowledge of the orchestra and a command of original effects, too

Bronislaw Huberman (Right) Is Presented by A. W. Binder (Center), Professor of Jewish Liturgical Music, to President Stephen S. Wise (Left) for the Honorary Degree of Doctor of Hebrew Letters at Commencement Exercises of the Jewish Institute of Religion



many, in the present instance, for the inherent substance of the work which, when all is said, is of the character of what the Germans call "zwischenaktsmusik." Frequently even the polonaise was snowed under by the instrumentation. It is not surprising to learn that the composer has written accompaniments for several motion pictures.

Mr. Malczynski played with amazing technical fluency. There were difficult runs negotiated with startling clarity and the technical side of the work was apparently of a facile character for him. Occasionally he played much too loud and there was little temperamental significance to his performance of the concerto, but clarity and facility were invariably evident.

The first two movements of the symphony were somewhat stereotyped but the third movement gathered emotional momentum and the fourth was thrillingly given, bringing a storm of applause at the close. During the concert both Mr. Rathaus and Mr. Malczynski were brought back to the stage for numerous bows.

The identical program but differently arranged, was given on the following afternoon. H.

Stokowski Concludes Series with NBC Symphony

NBC Symphony, Leopold Stokowski conducting. Studio 8-H, Radio City, Feb. 27, afternoon:

Symphony No. 3 in F.....Brahms
Passacaglia and Fugue in C Minor.....Bach-Stokowski

After conducting first performances of several important new American works in his series with the orchestra, Mr. Stokowski chose to end it with two familiar pieces from the standard repertoire. The Brahms began rather nervously and with a thin unresonant sound texture (in the studio at least), but by the time he reached the second movement Mr. Stokowski had the orchestra warmed up. The last movement was stirring, and if the close lacked something of its customary sunset glow, the preceding sections were splendidly played. Of all Mr. Stokowski's Bach transcriptions the Passacaglia is the most acceptable, and the orchestra played it to the hilt. The audience applauded long and loudly. S.

New York Little Symphony

At the concert given by the New York Little Symphony in the Carnegie Chamber Music Hall on the evening of Feb. 25, two young artists, Erma Erickson, soprano, and Dorothy Holcomb, conductor, made their debuts. Joseph Barone, regular conductor of the orchestra, led his forces in a performance of Corelli's Concerto Grosso, Op. 6, No. 11, after which Miss Erickson sang four operatic excerpts, "Porgi Amor" from Mozart's "Marriage of Figaro", "Salce, Salce" from Verdi's "Otello", "Depuis le Jour" from Charpentier's "Louise" and, as an encore, the Gavotte from Massenet's "Manon." Miss Erickson sang accurately and with dramatic fervor. Her principal problems would

seem to be concerned with tone quality and breath support. She was warmly applauded.

Miss Holcomb conducted the orchestra in the first movement of Vivaldi's Concerto Grosso in D Minor, Schubert's Symphony No. 5 in B Flat, and Anthony Donato's Elegy for Strings. Though her conducting technique is still rather awkward, she knew her scores thoroughly and obtained a good response from the players. She, too, found favor with the large audience. S.

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TRAVERS

New York Concerts

(Continued from page 13)

Carol Silver, Pianist

Carol Silver, a nineteen-year-old pianist from Chicago, brought a quite unusual tonal and technical equipment to her New York debut program at Town Hall on the afternoon of Feb. 12. In the louder passages her tone was invariably round and rich in quality, while in softer passages it was limpid and warm, never losing its fundamental texture. Her fingers were fleet, and formidable difficulties seemed to cause her little concern, and at the same time her playing was invested with a wide variety of dynamics.

As an interpreter, however, the young new-comer proved to be still just an imitative student who has not yet developed any real musical personality, with the result that her playing carried no conviction. When she has gained emotional depth and resources of the imagination commensurate with the purely pianistic resources now so generously at her disposal the latter will naturally have a much greater artistic validity. Her program included the Bach-Busoni Organ Toccata in C, the Chopin Sonata in B Minor, Ravel's "Ondine", a Poem and a Toccata by Khatchaturian and pieces by Chopin-Liszt and Liszt.

C.

Lener Quartet Ends Its Series

For the last of its series of eight concerts, at Town Hall on the late afternoon of Feb. 12, the Lener Quartet offered a French program and enlisted the services of Yehudi Menuhin and Adolph Baller as guest artists. The two works to which the program was limited were Debussy's Quartet in G Minor, Op. 10, and Chausson's Concerto in D Major, Op. 21, for violin, piano and string quartet.

Mr. Menuhin brought the rich tonal and interpretative resources of his distinguished art to the violin part of the Chausson work and Mr. Baller took care of the piano part in a musically intelligent and technically fluent manner, and their authoritative participation seemed to provide an enkindling stimulus to the Lener players, as their work in the concerto was of a much higher order as regards clarity, balance and co-ordination than it had been in the Debussy quartet. In it the first violinist's tone had been too dominating for the best good of a cohesive ensemble and the intonation had not been invariably above reproach, while on the interpretative side there had been a somewhat vague groping after the real essence of music that was apparently rather uncongenial territory.

C.

Harvard and Sarah Lawrence Glee Clubs

The glee clubs of Harvard under the baton of G. Wallace Woodworth, and Sarah Lawrence College, under that of William Schuman, gave a joint concert for the benefit of the scholarship funds of both institutions in the Town Hall on the evening of Feb. 12. The organizations sang separately during the first half of the program and together during the second half. The work of both choruses was uneven, sometimes extremely good and at others less so. It seemed as though when attention was paid to tone quality the results were good. The lighter works were sung with vim but were not so good tonally. In early music by Buxtehude and Schütz, the Harvard men did particularly well, also Allegri's "Miserere". Kodaly's "Ave Maria" was well sung by the female chorus but the "Lachrymosa" from Mozart's "Requiem" was less impressive. In Mr. Schuman's "Free Song", based on a Whitman text, the

two choruses combined effectively. The accompaniment was reduced for two pianos by the composer. The accompanists for this were Jean Williams and Norman Lloyd. The other accompanists of the evening were James Lawlor, Caldwell Titcomb and Helen Brown Nelson. Irving G. Fine of Harvard accompanied his own "Father Willis".

D.

Szigeti and Arrau Complete Cycle for New Friends of Music

Joseph Szigeti, violinist, and Claudio Arrau, pianist, completed their cycle of Beethoven's violin-and-piano sonatas under the auspices of the New Friends of Music at Town Hall on the late afternoon of Feb. 13. On this occasion they achieved their finest results in the closing work, the "Kreutzer" Sonata, Op. 47, the corner movements of which were especially well played, with stimulating vitality and fire and dash, earning for the artists a particularly spontaneous closing demonstration of the audience's approval.

The first two works played were the Sonata in F, Op. 24, and the Sonata in D, Op. 12, No. 1, the performances of both again raising the question as to whether the artists had yet played together long enough to reach the necessary adjustment, possible only after innumerable rehearsals, of two widely divergent individual styles. On the whole, the faster movements fared best in these sonatas also, albeit the hardness of tone of a too aggressive piano marred the Rondo of the first work, just as it and the austere lack of expressiveness weakened the effect of the Andante of the Sonata in D. Such things as the Alberti bass in the Sonata in F, for instance, could profitably be subordinated rather than thrust into undue prominence. The service rendered by the New Friends in presenting the complete set of these works, however, is not to be belittled. This was the organization's 150th concert.

C.

Vera Franceschi, Pianist

Vera Franceschi, a young pianist still in her teens, who made her debut in recital at Town Hall on the afternoon of Feb. 13, revealed a certain technical glibness and a good deal of tonal power, in addition to a natural musical responsiveness, not yet matched, however, by skill in discerning the inner essence of a composition or in differentiating styles. She played the Mozart Sonata in G with neatness and smoothness and at various times elsewhere showed sensitive feeling for the melodic curve in lyrical passages, but the Bach-Busoni Toccata and Fugue in D Minor, Debussy's "Pour le Piano" Suite and the Brahms E-Flat Rhapsodie proved to be quite outside of her ken as yet, and inept pedalling weakened other pieces as well.

A Toccata and Fugue by Alessandro Scarlatti, Two Dances by Germaine Tailleferre, Liszt's F-Minor Etude and Chopin's Impromptu in F Sharp and Ballade in G Minor completed the program.

C.

Helena Morsztyn, Pianist

The Polish countess Helena Morsztyn, a familiar apparition in New York concert rooms, gave another piano recital at the Town Hall the evening of Feb. 13. Her program, which opened with Schumann's "Carnaval" and offered a considerable quantity of Chopin, including the B Flat Minor Sonata, four Mazurkas and the F Sharp Minor Polonaise. In addition there was a group of pieces by Kirby, Malipiero, Castelnovo-Tedesco and Granados.

Mme. Morsztyn's playing disclosed its familiar virtues and weaknesses. She showed herself capable of a fine, singing tone in certain pages of Chopin and in portions of the "Carnaval" there was occasion to admire her



Marilyn Meyer Nadia Reisenberg

spirited approach to these imaginative and poetic episodes. At other times her touch grew hard and brittle and her performances suffered from rhythmic insecurity. A moderate audience received her with warmth.

Nadia Reisenberg, Pianist

Nadia Reisenberg has through the years built herself so large and devoted a clientele that any recital of hers is almost certain to sell out the house. The Town Hall was, accordingly, packed to its lawful limits on the evening of Feb. 14 when the popular and gifted artist gave another concert there. Whatever else it moistened, the rain that night failed to dampen in the least the spirits of her hearers or to cool the ardors of their applause. Whatever Miss Reisenberg did they acclaimed with joy.

Her program began with some of Rameau's "Pièces de Clavecin", including the "Rappel des Oiseaux", two Rigaudons and the familiar "Tambourin". Schubert's B Flat Sonata followed, then Prokofieff's in A Minor and a group of shorter pieces by Tchaikovsky, Rachmaninoff and Khatchaturian. And, at the close, there were extras in quantity.

Miss Reisenberg's playing exhibited its customary qualities. It was, as always, technically glib, tonally smooth, musical and prevailingly tasteful and intelligent. The Rameau pieces, without being distinguished for stylistic traits, she delivered with becoming deftness and clarity and kept them carefully in their decorative frame, properly aware that they were conceived for the registers of the clavecin. If she was happier in the Russian numbers than in Schubert's great sonata it was not that she failed to play the latter with fluency and soundness of mechanism, but that her poetic and imaginative resources are not consistently equal to the exactions of this profound and intimate work—or, in any case, to its first two movements.

The truth is that, in neither of these, did Miss Reisenberg penetrate very far beneath the emotional surfaces of the music. The scherzo had grace and charm, but that is another story. The first Moderato and, especially, the divinely lyrical Andante sostenuto, require a greater breadth of vision and depth of tone than Miss Reisenberg brought to them.

Marilyn Meyer, Pianist

Marilyn Meyer, 18-year-old Milwaukee pianist, who made her debut here four years ago, gave her third Town Hall recital on the evening of Feb. 22. She displayed a well-developed technique and a certain natural flair for playing the piano, which was not supplemented, however, by adequate comprehension of the real meaning of the music played or the characteristic style of the composers. She seemed to be sensitively responsive to music without possessing the resources of a highly developed imagination, for which reason her playing of the Bach-Busoni Toccata in C, the Schumann Fantasy, Op. 17, the Chopin Ballade in F Minor and the "Aeolian Harp" Etude possessed no communicative element. Two other

(Continued on page 23)

New York Concerts

(Continued from page 22)

Chopin Etudes and Ravel's "Oiseaux tristes" and "Jeux d'eau" and Liszt's "Rhapsodie Espagnole" were all played neatly and glibly, but the added "Gnomenreigen" of Liszt was done much more effectively. C.

Yehudi Menuhin, Violinist

Yehudi Menuhin attracted another capacity audience to Carnegie Hall on the evening of Feb. 13 for his second recital of the season. At his first recital, Mr. Menuhin gave a superb performance of a modern musical masterpiece, the First Sonata of Bartok, and at this recital he offered an equally satisfying performance of a masterpiece of a bygone era, the Vieuxtemps Concerto No. 4 in D Minor. Vieuxtemps' music, of course, cannot compare with Bartok's in profundity and scope, but as a showpiece it is well-nigh flawless, and Mr. Menuhin played it with the tonal beauty and technical perfection it requires.

The program also contained Handel's Sonata in D and Beethoven's "Kreutzer" Sonata, as well as shorter pieces by Bach, Sarasate, Brahms-Joachim and Falla-Kreisler. In the Beethoven sonata, Mr. Menuhin did not seem as deeply imbued with the essential spirit of the music as he did later in the evening, though his playing was brilliant. In the shorter works the violinist had ample opportunity to display his virtuosity and also his good taste. Adolph Baller was the skilled accompanist. S.

Hubert Dilworth, Baritone

Hubert Dilworth, Negro baritone, gave a recital in the Carnegie Chamber Music Hall on the evening of Feb. 13, with Jonathan Brice at the piano. Mr. Dilworth displayed an excellent voice of agreeable quality well produced. He also has a well developed sense of interpretation, all of which assets went towards making an interesting recital. The program included a group of Old Italian songs, one by Schubert and Brahms, Valentin's aria from "Faust", a group in English and one of the inevitable Spirituals. The audience was a large one and friendly. D.

Robert Gross, Violinist

Robert Gross, violinist, who was concertmaster of the American Youth Orchestra that Leopold Stokowski



Hilda Banks

Robert Gross

took to South America and is now teaching at a Colorado Springs school of music, devoted the second half of his first New York recital at Town Hall on the evening of Feb. 18 to first local performances of three works by present-day composers. These were a Sonata for violin and piano by Roy Harris, the Sonata No. 2 for violin alone by Hindemith and Shebalin's Concertino for violin and piano.

By virtue of the spontaneity, imaginative essence and whimsical charm of its first three short movements and its refreshingly devised closing variations the Hindemith sonata proved to be the most rewarding of these unfamiliar works. The Harris sonata was not sharply enough defined thematically or consistently enough worked out, as regards style, to be convincing, a result abetted in one movement by the conflicting moods of the two instruments, while only the appealingly lyrical and somewhat poignant slow movement of the Shebalin work has real musical substance.

Mr. Gross was at his best in this movement, in the Hindemith sonata, ingratiatingly played, and in the Chausson "Poème". His well-developed technique and substantial musicianship were also effectively displayed in the Brahms Sonata in D Minor and the Bach Chaconne, where, as elsewhere, his tone was much better in smooth, sustained passages than in rapid-fire work, in which it frequently became thin and edgy. Erich Itor-Kahn was rather too aggressive in his piano parts at times. C.

Robert Casadesus, Pianist

Robert Casadesus, pianist. Carnegie Hall, Feb. 16, evening:

Sonata, Op. 111.....Beethoven
Twelve Etudes, Op. 10, Nos. 8, 9, 10,
6, 2, 12, Op. 25, Nos. 1, 5, 6, 11. A
Flat; Op. 25, No. 12.....Chopin
Theme and Variations.....Fauré
"El Puerto"; "El Albaicin"; "Triana",
Albeniz

Mr. Casadesus drew a large and highly interested audience for this concert and it was rewarded with some virtuoso playing not often equalled. As frequently happens with the playing of this artist, there were many highly contrasted dynamic effects of which the loud ones were pretty loud and the soft ones pretty soft. The Beethoven Sonata, technically fine, did not, however, seem very communicative of the inner meaning. Many of the Etudes of Chopin had individuality and charm, especially that in A Flat composed for the Piano Method of Moscheles and Fétis. The Fauré Variations are not a particularly profound piece of music but there were moments of charm. Admirers of Albeniz may have taken exception to the somewhat large frame in which his three compositions were set forth but they were all consistently played. D.

Anatole Karinoff, Pianist

Anatole Karinoff, formerly known as Anatole Kitain, gave his second piano recital of the season in Town Hall on the afternoon of Feb. 19. A musician whose gifts as a pianist are well known, Mr. Karinoff gave an interesting exposition of a program which included the Bach-Tausig Toccata and Fugue in D Minor, the

Mozart Sonata in D (K. 576), a Ballade, Impromptu, Nocturne and two Etudes of Chopin and a concluding list of brilliant works by Debussy, Prokofieff, Blumenfeld and Liszt. He was enthusiastically received by an audience of good size. R.

Harold Kohon, Violinist

Harold Kohon, violinist, gave a recital in Town Hall on the evening of Feb. 19 which successfully avoided the banalities of program to which violinists so often fall prey. Among the interesting and uncharmed pieces which the gifted young musician performed were a Concerto in one movement by Richard Arnell, Ysaye's Sonata No. 6 for violin alone and transcriptions by Szigeti of a Rameau Passepied and of the Scriabin Etude in Thirds. Also on the program were the Schubert Sonata in A, Op. 162, the Bach Chaconne and the Paganini-Kreisler "I Palpiti."

Mr. Kohon played the Schubert Sonata with lyric charm and expressiveness. His phrasing was clear and his approach to the music full of warmth. In dramatic passages he seemed too constrained and might well have sacrificed finish to boldness of effect, but his playing was commendably poised and accurate. Frederick Waldman was the admirable accompanist. The audience was cordial. B.

Budapest Quartet Continues New Friends Series

Three works by Beethoven, the Quartet in D, Op. 18, No. 3, the String Trio in G, Op. 9, No. 1, and the mighty Quartet in C Sharp Minor, Op. 131, made up the program offered by the Budapest Quartet in the New Friends of Music Series in Town Hall on the afternoon of Feb. 20. It is always interesting to hear the early Beethoven and the late Beethoven on the same program, and all three works were masterfully performed. The string trio played at this concert by Josef Roisman, Doris Kroyt and Mischa Schneider is one of the composer's finest and most inventive chamber compositions, and except for an over-hasty tempo at the close of the last movement it was finely interpreted. The C Sharp Minor Quartet was overwhelmingly done, as only four exceptional musicians with years of experience could play it. The audience recalled the quartet many times. S.

Edith Sewell, Soprano

Edith Sewell, Negro soprano, made her New York debut in a recital of songs at the Town Hall the afternoon of Feb. 20. Her program included old Italian lyrics by Scarlatti, Paisiello, Pergolesi, Martini's "Plaisir d'Amour", German Lieder by Wolf, Marx, Reger, Strauss, the familiar aria from Debussy's "Enfant Prodigue", a fragment of Respighi's "Maria Egiziaca" and a group of Spirituals. Miss Sewell exhibited a voice pleasing in itself but marred by many defects of production and poorly equalized in its scale. Her command of foreign languages, moreover, is still in an elementary state. She was obviously most at home in the spirituals which concluded the recital. Frank Chatterton was her accompanist. P.

Hilda Banks, Pianist (Debut)

Hilda Banks, a highly gifted young pianist, made her debut in Town Hall on the evening of Feb. 20. Though Miss Banks is only 16 years old, she plays with an intelligence and enthusiasm which bode well for her future development. Her program was well diversified, ranging from Bach's Fantasie in C Minor, Beethoven's Sonata in D Minor, Op. 31, No. 2, works by Chopin and Schumann, and the Schubert Sonata in A, Op. 120, to Prokofieff's "Visions Fugitives" and (Continued on page 26)

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Obituary

Harvey Grace

LONDON.—Harvey Grace, editor of *The Musical Times* since 1918 and organist of Chichester Cathedral from 1931 to 1937, died here on Feb. 16, in his seventieth year. He was born in Romsey, Jan. 25, 1874, and began writing criticism when hardly out of his teens. From 1928 to 1931, he wrote articles on music in Europe for the *New York Herald Tribune*. A few years later he retired from London and lived in a small town in Sussex where he acted as organist in the parish church. Besides his editorial work he wrote several books on musical subjects and was a contributor to the International Cyclopedias of Music and Musicians.

Margaret Woodrow Wilson

Margaret Woodrow Wilson, eldest daughter of the late president of the United States and his first wife, Ellen Axson Wilson, died in Pondicherry, India, on Feb. 12. She had made her home there for several years as a member of a cult in which she was interested.

Miss Wilson was born in Gainesville, Ga., April 16, 1886. While a student at Goucher College, Baltimore, in 1905, she began her musical education at the Peabody Conservatory under Blanche Sylvana Blackman, and continued it later in New York, largely with Ross David whose pupil she was at the time of becoming a concert singer during the first World War. She made her concert debut with the Chicago Symphony in Syracuse, N. Y., in 1915, and was widely heard in recital for the most part for the benefit of the American Red Cross. After the death of her father she engaged in various business enterprises. President Wilson left his entire estate to his second wife, the former Edith Bolling Galt, except an annuity of \$2,500 a year to his daughter Margaret as long as she remained unmarried. She was also beneficiary under the will of the late Andrew Carnegie, of a life income of \$3,000. It is said that her sister, Eleanor Wilson McAdoo, the sole surviving sister, is making arrangements for the temporary disposal of her sister's body and that at the close of the war it will be brought to this country for permanent interment.

Annie Fortescue Harrison Hill

LONDON.—Lady Hill, who, as Annie Fortescue Harrison composed the ballad, "In the Gloaming," died at her home in Berkshire on Feb. 12. She was 93 years old. The song, which was composed in 1877, achieved worldwide popularity and reached a sale of over a million copies in Great Britain alone. Numerous pirated editions of the song were brought out in the United States where it also had enormous popularity. It is said that Lady Hill was still drawing royalties from it at the time of her death. The tune was used as a hymn, and an adaptation as a military march was made in 1884 for the Second Middlesex Artillery Volunteers of which Lord Hill was commanding officer.

Otto E. Rose

WASHINGTON, D. C.—Otto E. Rose, retired bandmaster and of the Naval Academy Band, died on Jan. 26, at his home here. He was 67 years old. Interment was in Arlington National Cemetery with military honors. Mr. Rose was born in Newark, N. J., and joined the Navy as a young man, being assigned as a musician in the ship's band on the *Mayflower* during President Wilson's administration, following which he was transferred to the

Naval Academy where he served as bandmaster until his retirement 10 years ago. A. T. M.

Philippe G. Coudert

Philippe G. Coudert, formerly a teacher of singing in New York, died in hospital on Feb. 13. He was 64 years old. He was born in New York and studied in London and Germany and in Paris with Jean de Reszke. He retired from teaching about ten years ago. His first wife, Odette Le Fontenay, was a member of the Metropolitan in 1916. His second wife, the former Julia Blagden, two daughters and one son survive.

David Nowinski

PHILADELPHIA.—David Nowinski, violinist, died here on Jan. 31, following a prolonged illness. Born in Russian Poland, Jan. 14, 1875, he came to the United States when he was 13. After study at the Philadelphia Musical Academy and in Europe with Joachim, he became a member of the Philadelphia Orchestra serving under Scheel, Pohlig and Stokowski. He had also played in the Cleveland Orchestra. W. E. S.

Durward Lely

GLASGOW.—Durward Lely, the Nanki Pooh of the original production at the Savoy Theatre of "The Mikado" in 1886, died here on March 1, at the age of 93. He was a member of the Savoy Opera Company in London for many years and had sung the Duke in the original performance of "Patience" at the London Opera Comique in 1881, besides creating other roles in Gilbert and Sullivan operas. He retired about 30 years ago.

Henry Bickford Pasmore

SAN FRANCISCO—Henry Bickford Pasmore, composer, singer and teacher, and father of the Pasmore Trio, Mary, Dorothy and Suzanne, and of the singer Radiana Pazmor, died at his home on Feb. 23, aged 86 years. He had been active in California musical circles since the 70's when he came to San Francisco from Wisconsin. M. M. F.

Mrs. K. W. Mansfield

WESTPORT, CONN.—Lillian Sherwood Mansfield, wife of King W. Mansfield and who, for sixteen years, was chairman of the Haarlem Philharmonic Society in New York as well as maintaining a studio for the teaching of voice and piano in Carnegie Hall, died at her home here on Jan. 23 in her 90th year.

Katherine Young

MIDLAND PARK, N. J.—Katherine Young who had charge of the offices of the Musical Art Society of which the late Frank Damrosch was conductor, before the first World War, died here on Jan. 28. She was 79 years old. She was also in charge of the young people's concerts of the New York Symphony which was led by Walter Damrosch.

Herbert L. Straub

DETROIT—Herbert L. Straub, conductor of the Scandinavian Symphony and the Detroit Federation of Musicians Band, died on Jan. 26. He was 49 years old.

Mr. Straub organized the Buffalo Symphony and had lived in Detroit for 20 years. He had been vice-president of the Detroit Federation of Musicians for the past four years.

S. K.

Mrs. George L. Cheney

Mrs. George L. Cheney, the oldest subscriber to the New York Philharmonic-Symphony, died on Jan. 28, in her 86th year. She first became a subscriber at the age of 11 in the year 1869, when the concerts were given

St. Louis Forces Give Special Events

"Festival of Viennese Music" Heard—Opera and Concerts Offered

ST. LOUIS.—In the absence of Vladimir Golschmann, the twelfth pair of St. Louis Symphony on Jan. 29 and 30 were ably conducted by Harry Farbman. He made excellent use of his talents with a program of nice variety. Beethoven's "Egmont" Overture preceding the first local appearance of Isaac Stern, who gave an exciting performance of the Brahms Violin Concerto. The latter part of the program brought Copland's ballet music to "Billy the Kid", Turina's "La Oracion del Torero" for strings (first time at these concerts) and the Prelude to "Die Meistersinger".

On Feb. 5 and 6, Mr. Golschmann gave the Overture to "Don Giovanni" and Tchaikovsky's "Pathétique" Symphony. John Kirkpatrick, pianist, made his debut here in MacDowell's Concerto No. 2, which he played brilliantly.

The fourteenth pair of concerts, Feb. 12 and 13, was without soloist and of a type to give Mr. Golschmann latitude in his powers of expression, including Tansman's "Triptyque" for string orchestra, Brahms's Symphony No. 3, Strauss's "Death and Transfiguration" and Ravel's "La Valse".

On Feb. 4, the orchestra offered "A Gala Festival of Viennese Music" with Robert Stolz as guest-conductor, and Hertha Glaz, contralto, and Mario Berini, tenor, as soloists. A huge audience revelled in music from light operas and in Viennese waltzes.

St. Louisan in "The Bat"

The Philadelphia Opera Company appeared in "The Bat" as the fourth attraction of the Civic Music League course, at the Municipal Opera House, of Feb. 1. With a St. Louisan, Helena Bliss, as Rosalinda, the company entertained a capacity audience.

Many persons were turned away from the recital of Marian Anderson in the Municipal Opera House on Feb. 15, under the auspices of Entertainment Enterprises, Inc.

The Concordia Seminary Chorus, singing for the first time as an a capella choir under William B. Heyne, gave a concert in the Municipal Opera House on Jan. 21. The program was dominated by works of Bach, and two of Mr. Heyne's arrangements were finely given. The Student Radio Chorus which appears on the Lutheran Radio Hour shared in the honors with the larger chorus.

HERBERT W. COST

Library Opens New

Room for American Music

A special room for the Henry Hadley Memorial Library of American Music was opened on Feb. 13 in the

in the old Academy of Music at the corner of Irving Place and 14th Street.

Martha Offers

Word has been received of the death on Jan. 28, in Tholen, Holland of Martha Offers, who was heard in this country in 1926. She is said to have appeared with the Philharmonic-Symphony. Her age was 51 years.

Paul A. Handke

CHICAGO.—Paul A. Handke, librarian of the Chicago Symphony since 1916, and previously to that, first trumpet for nine years, died at his home here on Feb. 13. He was 76 years old.

M. M. L.

Music Division of the New York Public Library. A program arranged by Dr. Sigmund Spaeth, president of the National Association for American Composers and Conductors, included a performance by the Perole String Quartet of Hadley's Quintet in A Minor for piano and string quartet with Carolyn Beebe, founder and director of the New York Chamber Music Society, at the piano. Dr. Spaeth, John Tasker Howard, curator, and Paul North Rice spoke.

Chicago

(Continued from page 18)

ducting, on Jan. 20 and 21, playing the 2nd Brahms Concerto.

Suite No. 3 in D.....Bach
Symphony No. 1 in C, Op. 21.....Beethoven
Concerto for Pianoforte, No. 2, in B Flat, Op. 83.....Brahms
(Mr. Serkin)

Mr. Serkin's authoritative playing was well sustained in mood and color.

The First Symphony of Beethoven was excellently played by the orchestra and Mr. Defauw received several recalls at its finish. A delightful reading of the Bach Suite began the concert.

Hans Lange conducted an all orchestra program at the Tuesday afternoon concert, Jan. 25.

Overture to "Der Freischütz"....Weber
Symphony No. 4, "Italian," Op. 90.....Mendelssohn-Bartholdy
Suite, "Through the Looking Glass".....Taylor
Polka and Fugue, from "Schwanda, the Bagpipe-Player".....Weinberger

The orchestra was in fine form, playing a program of familiar favorites with zest.

Notable Brahms Performance

Mr. Lange again conducted on Jan. 27 and 28.

Two Choral Preludes.....Bach
"Schmücke Dich, o liebe Seele"....."Komm, Gott, Schöpfer, Heiliger Geist".....(Transcribed for Orchestra by A. Schönberg)

Two PoemsBloch
Symphonic Poem, "The Fountains of Rome"Respighi
Symphony No. 2.....Brahms

Mr. Lange's conducting of the Brahms Symphony was especially noteworthy.

Especially beautiful in color and delicacy was Respighi's "The Fountains of Rome". Bloch's "Winter" and "Spring" had admirable treatment, of proper proportions and skill. The Schönberg transcription of the Bach chorales were turgid and uninspired.

Artur Rubinstein, pianist, played the Rachmaninoff Second Concerto with the Minneapolis Symphony conducted by Dimitri Mitropoulos, when that orchestra appeared at the Civic Opera House on Jan. 30, in the History and Enjoyment of Music Series. The orchestral program also was all Rachmaninoff.

Clarke Kessler of the Chicago Symphony played Mozart's bassoon concerto with the University of Chicago Chamber Orchestra under Hans Lange's direction, in Mandel Hall, Feb. 11.

The Chicago Business Men's Orchestra, George Desch, conductor, gave its second concert of the season at Orchestra Hall on Jan. 18, with Percy Grainger, pianist, as soloist in the Grieg Concerto. The orchestral portion of the program included the Prelude to the third act of Wagner's "Lohengrin", Kalinnikoff's Symphony No. 1, and Bizet's second "L'Arlésienne" suite. The orchestra played with disciplined ability.

Oscar Levant, pianist, appeared with members of the Chicago Symphony, conducted by Hans Lange, at the Civic Opera House recently. He played the first movement of the Grieg Concerto and George Gershwin's Concerto in F.



DAYTON CIVIC MUSIC ASSOCIATION BRINGS BAMPON

After She Appeared Recently in the Course Arranged by the Dayton Civic Music Association, Rose Bampton Was Congratulated by Executives of the Organization. (Left to Right) H. S. Nonneman, President of the Association, Miss Bampton, D. L. Cornetet, Vice-President of the Civic Concert Service, and Frederick Bristol, Miss Bampton's Accompanist

Washington Hears Variety of Recitals

Pianists Predominate in Solo Events — Singers Appear

WASHINGTON. — Pianists have been heard in a variety of recitals in Constitution Hall. The first of these signalized José Iturbi's appearance in the Dorsey series. In works by Mozart, Chopin, Brahms, Ravel and Debussy, Mr. Iturbi was heard to advantage.

On Feb. 13 the pianist presented by Mrs. Dorsey was Robert Casadesus, whose program contained Beethoven's Sonata in C Minor, Op. 111, a Chopin group and music bearing the names of Faure and Albeniz.

On Feb. 15, C. C. Cappel had Alec Templeton in his series. Mr. Templeton gave his audience Bach, Chopin, Franck, Prokofieff, Poulenc and Debussy before going on to the informalities which characterize his performances.

In Memorial Continental Hall, on Feb. 16, Robert Fairfax Birch offered the second concert in his new series. For his first concert, he brought Grete Stueckgold for a fine Lieder recital. For his second, he chose Alexander Kipnis, whose impressive program was made up largely of operatic excerpts.

At the National Gallery, Richard Horner Bales has continued to introduce his audiences to new music among the old. At a recent concert, the work

new to Washington was William Schuman's "Newsreel in Five Shots". It was included in a program of Schubert, Handel, Tchaikovsky and Gliere. The symphony was Beethoven's First, played by the Sinfonietta under Mr. Bales.

On Feb. 20, the United States Navy Band String Orchestra gave a concert at the Gallery, playing music by Elgar, Barber and Miskovsky. Augmented by piano and xylophone, the group played Earl Wild's Concertina in the Brazilian Style, composed in memory of Elsie Houston. Mr. Wild played the piano part. **AUDREY WALZ**

Brahms Programs Given in Cleveland

CLEVELAND. — Two programs in the series devoted to Brahms were February events at the Cleveland Museum of Art under the direction of Walter Blodgett, curator of music. Artists heard were: the Walden String Quartet; Gino Cioffi, clarinetist; Muriel Carman and George Poinar, violists; the singers Gretchen Garnett, Ilona Herman, Richard McClure and Gordon McKinnon; Mary U. Bennett, Harvey Slater and Mr. Blodgett, pianists.

The annual Fortnightly Musical Club program given at the Museum, on Feb. 9, presented Gwen Williams Stephenson, pianist; Miriam Berg Gentile, contralto; and a quartet including Shirley Webster Russell, soprano; Ilona Herman, Mr. McClure and Mr. McKinnon. Lucy Sacco Biele accompanied. **W. H. B.**

Meet the Composer—Harl McDonald

(Continued from page 7)

some 40 years, at best—is not long enough, he points out, to provide sufficient contrast in styles and periods. An All-Russian program can begin with Glinka, turn to Tchaikovsky or Rimsky-Korsakoff and end with Shostakovich; an all-French program can run the gamut from Rameau to Ravel. In such nationalistic menus it is possible to give the listener a varied and well balanced musical repast. But there is still too much similarity, too much that is characteristic of the whole in American composition thus far to make an entire program of the

domestic product anything but wearisome and cloying. This also works a gratuitous hardship upon the compositions themselves for they show to much greater advantage in the midst of works of a different period and nativity.

McDonald made his first bid for consideration as a serious composer in 1916. Since then more than 150 works have come from his pen in a wide variety of instrumental, vocal and orchestral forms. He was among the ten most popular contemporary composers in MUSICAL AMERICA's analysis of American symphony orchestra programs for the 1942-43 season.

Music on the Air

By MARK CONEY

Television Approaches

Declaring that television on a nation-wide basis "will be one of the major services of the 20th Century to the American people", Niles Trammel, president of the National Broadcasting Company, indicated recently in a formal statement that television on a large scale may be expected after the war and that his company is anticipating a large investment for its development. Present plans call for three hook-ups, Eastern, Mid-Western and Pacific Coast, which eventually would be linked together in one coast-to-coast net. The linking will be done either by coaxial cables or by radio relays. New York, Chicago and Hollywood probably will be the hubs. Meanwhile NBC plans to expand its existing programs, tap new sources of material and talent and develop new program techniques. . . . Mr. Trammel believes television will augment rather than supplant sightless radio and that, like radio, it will be supported by advertising revenue. . . . The British radio industry is thinking along the same lines and recently placed before the Government Committee on Television a plan for making reception available to 85 per cent of British homes within nine months after the war. According to a British spokesman, the present television picture, while no bigger, is livelier, has no flicker and gives about the same impression in a small room as "in the circle of a first-class cinema". The price aimed at for receiving sets is £25 (about \$100).

Along Radio Row



Fritz Kreisler

Latest of the major orchestras to join the air-waves is the Chicago Symphony which will launch a series of five broadcasts over an NBC on March 25 (3 to 4 p.m.). The series, to be conducted by Desire Defauw, will be titled "Festival of Symphonic Favorites". . . . Fritz Kreisler, breaking a long prejudice against radio, will make his first appearance before a microphone in a series of five broadcasts as guest of the Telephone Hour (NBC, Mondays, 9 p.m.). Explaining his decision to go on the air at last, the noted violinist said he has had many letters urging him



Oscar Levant

to do so, that he is anxious to play for people who, for lack of money, perhaps, are unable to attend his concerts, and that his reduced concert schedule, due to traveling restrictions, gives him the necessary time to devote to it. . . . Oscar Levant, pianist and "Information Please" savant, will make his first appearance with Arturo Toscanini on March 26 when he plays Gershwin's Concerto in F with the NBC Symphony on March 26 (5 p.m.). . . . The anxiously awaited Eighth Symphony by Shostakovich will be heard by American radio listeners for the first time when it is played by the New York Philharmonic-Symphony, under Artur Rodzinski on April 2 (CBS, 3 p.m.). . . . The Radio Corporation of America's new half-hour radio show made its bow on the Blue Network on March 4 (7:30 p.m.). Billed as "Music America Loves Best", the stanza features the RCA Victor Orchestra and chorus, conducted by Jay Blackton, and two guest stars, one from the serious, the other from the popular music fields. Jeanette MacDonald and Perry Como were the first guests. . . . Mishel Piastro has begun a new series of Symphonette programs on WOR each evening at 10:30 p.m., Monday through Friday. Joseph Schuster, cellist, is the regular soloist. . . . Morton Gould, conductor of CBS's Cresta Blanca Carnival, will conduct the St. Louis Symphony in performances of his own works on March 18 and 19. . . . Arthur Fiedler, Boston "Pops" conductor, began a series of broadcasts with the Sinfonietta on WOR-Mutual Feb. 15. The programs are from 11:30 p.m. to midnight, Tuesdays. . . .

Cuff Notes

WNYC, New York City's municipal station, deserves some kind of special citation for its Fifth American Music Festival, just completed, which included over 100 programs devoted to native composition in a 12-day period extending from Feb. 12 to 22. More than 100 musical organizations and individual artists took part in the record-shattering proceedings. Too bad these programs did not have a nation-wide audience. . . . The same station broadcast the inaugural concert of the New City Center Symphony, under Leopold Stokowski, on March 6 and will offer another on March 14 (5 p.m.). . . . Stokowski, by the way, having finished his stint with the NBC Symphony, will leave soon for Mexico, Guatemala, El Salvador and other republics to the South to fill musical engagements and to complete a book he is writing on Latin American music. In Mexico City he will conduct six orchestral concerts, two performances of "Parsifal" and make a motion picture. . . . Patrice Munsell, new 18-year-old coloratura of the Metropolitan, plays herself in a drama titled "Song from Spokane" on "Cavalcade of America", March 13 (NBC, 8 p.m.). . . . Publishers have just commissioned a book to be based on NBC's "Music of the New World". It will be written by Gilbert Chase who prepares and writes the radio script.

Metropolitan Opera Advances Dates of Boston Series

BOSTON—Because of traffic conditions and other war-time problems, the Metropolitan Opera season in Boston has been advanced to the week of April 10. The performances will be given in the Boston Opera House, as the Metropolitan Theatre will not be

available at that time. Renovations are being made in the Opera House. **G. M. S.**

Vera Brodsky Marries

NEWARK, N. J.—Vera Brodsky, pianist of CBS, was married in this city on Feb. 22 to Theodore Lawrence, chief of the engineering department of the BBC in the United States.

New York Concerts

(Continued from page 23)

her own "Adventures of a Melody", consisting of 15 variations.

Miss Banks does not fall into the category of glib young virtuosi, though she has a solid technique and temperament aplenty. She was obviously concerned with the meaning of the music she played, as well as with its surface effect. Her performances of the Bach Fantasie and the Beethoven sonata were vigorous and full of buoyance. It is always a good sign when young artists let themselves go a bit, just as it is when young children are mischievous. The Prokofieff pieces and her own variations gave the pianist opportunity to show that she is at home in modern idioms as well as in the tried and true molds of 19th century romanticism. The audience was enthusiastic. V.

Saidenberg Little Symphony

Daniel Saidenberg's Little Symphony was heard in the Times Hall on the evening of Feb. 21 in a program entirely of modern works. Among these were a Ricercare for oboe and strings by Richard Donovan, and a Ballade for strings with piano and timpani obbligato. Also included were Wallingford Riegger's Canon and Fugue; Britten's "Les Illuminations", a set of poems by Rimbaud admirably sung by Rose Dirman; Arthur Benjamin's arrangement of a concerto for oboe and strings by Cimarrona, and a suite for Orchestra by Frank Bridge. Mr. Donovan's work is an agreeable jazzy bit, excellent in its own way, but rather imponderable. Mr. Dukelsky has written some sentimental themes overlaid with so-called "modern" harmonies, which are mostly acrid discords, pleasant to the ear of those who enjoy musical masochism. Nicolas Kopeikine was the pianist. D.

Bernardo Ségall, Pianist

Bernardo Ségall, Brazilian pianist, found ample opportunity to display impressively the mechanical dexterity at his command in such compositions as the Bach-Siloti Chaconne, Liszt's "Mephisto" Waltz and Stravinsky's Etude in F Sharp Minor at his recital at Carnegie Hall on the evening of Feb. 21. He has well-developed, reliable fingers, which can articulate

clearly at a rapid tempo, and at this stage his interest would seem indeed to be focussed mainly upon the technical aspects of piano playing. His technique has steadily grown, and along with that expansion a hardness of tone has become more and more accentuated.

He gave a fluent, accurate account of the Bach-Busoni chorale-preludes, "Now Comes the Gentiles' Saviour" and "Rejoice, Beloved Christians" and played Liszt's "Mephisto" Waltz with meticulous attention to technical detail, but these compositions need much greater resources of the imagination to make them eloquent in their different ways. Only the surface of Beethoven's interpretatively exacting Sonata in E, Op. 109, was skimmed. Three short pieces by the recitalist's countryman, Villa-Lobos, "Away, Away, Buzzard", "The Countess" and "Little Black Doll", and Albeniz's "El Albaicin" found the pianist more completely in his element and his large audience applaudively demanded more. C.

Jacques Margolies, Violinist

Jacques Margolies, a member of the first violin section of the Philharmonic-Symphony, was heard for the second time in a recital at the Town Hall the evening of Feb. 21. He had made his debut at the same hall in 1935. His program this time included the Strauss E Flat Sonata, Bach's unaccompanied Sonata in A Minor and Wieniawski's D Minor Concerto. His performances were marked by a good tone and technical accuracy. His work was cordially applauded. N.

Vincenzina Franchini, Soprano

Vincenzina Franchini disclosed a soprano voice of considerable volume and range at her first New York recital at Carnegie Chamber Music Hall on the evening of Feb. 21, but because of faulty production the best natural qualities of the voice were heard only at odd moments. The louder tones were badly forced while the softer ones had not adequate breath support to make them carry. In a program ranging from classic airs, through German Lieder and French songs, to an American group the recitalist had the assistance of John Ahlstrand at the piano. C.

Povla Frijsh, Soprano

Povla Frijsh gave the third and final recital in her series in Town Hall on the afternoon of Feb. 22 before a large audience which refused to leave



Daniel Saidenberg Leopold Terapsulsky

at the close until she explained that she had no more music with her, after giving two encores. There is no need to point out again those qualities which make Mme. Frijsh one of the greatest song interpreters of our time, but it might be pertinent to remark that she is perhaps the most striking instance of the oft forgotten fact that intelligence and universal artistic comprehension are more important to the singer than to any other type of musician.

Among the most memorable achievements of the afternoon were her performances of Kilpinen's "Dödens Faagel", a terrifying vision of the black bird that flies over the world singing of Death; Debussy's "De Fleurs", one of his greatest songs; Ravel's exquisite "Chanson Romaneque"; Hahn's "Infidèle"; and the delightful, yet saddening, "Voyage à Paris" by Poulenc, which captures the essence of a culture which is fast disappearing from this grimy globe. Superbly sung, but musically inferior were Paul Bowles's "Song of an Old Woman" and Carlos Chavez's "North Carolina Blues". Samuel Barlow's "Monks and Raisins", on the other hand, was full of delicate humor and felicity of style, and Bela Wilder's "Summer the Lovely" a charming, if conventionally sentimental, song. Celia Dougherty's accompaniments were flawlessly blended with Mme. Frijsh's singing. She was not in good voice much of the time, but nobody cared. S.

Carl Friedberg and the Roth Quartet

The sixth event of the season's Town Hall Endowment series on the evening of Feb. 23 took the shape of a concert by the Roth Quartet and the pianist, Carl Friedberg. The program opened with Dohnanyi's Quartet in D Flat and concluded with the F Minor Piano Quintet of Brahms. Between these works Mr. Friedberg was heard in Schumann's "Kinderscenen" and Chopin's G Minor Ballade, to which he added as an encore Brahms's Intermezzo in C.

As a former pupil of Clara Schumann, Mr. Friedberg's performance of the "Kinderscenen" is invested with an authority of its own. Certain of these little pieces, to be sure, such as the "Wichtige Begenbenheit" and the "Ritter vom Steckenfeld", had on this occasion a somewhat excessive sonority and were distended out of proportion to their character. But for the greater part the various numbers, particularly those like "Träumerei" and "Der Dichter Spricht" charmed by their color and the poetic fancy the pianist brought to them. The Chopin Ballade was a less fortunate achievement and in its last page, especially, the 71-year-old pianist found the music, from a technical standpoint, rather hard going.

Mr. Friedberg showed himself an accomplished chamber music player in the praiseworthy performance which the Roth artists furnished of the Brahms Quintet. They provided, likewise, a smooth interpretation of the early quartet of Dohnanyi, which is far less interesting music today than it once appeared. When he wrote it, the composer seems to have been less

pronouncedly under the influence of Brahms than he subsequently became. In those far-off days he succumbed much more readily to the spell of Wagner and without "Siegfried" and "Die Walküre" the D Flat Quartet might never have come into being. P.

Vlado Kolitsch, Violinist

Vlado Kolitsch gave a violin recital in Carnegie Hall on the evening of Feb. 23 before a demonstrative audience. Mr. Kolitsch's program had several touches of novelty, including the "Slavonic" Sonata in one movement by the Yugoslavian composer, Josip Slavenski. Joseph Suk's "Love Song", Bela Bartok's Rumanian Dances and a group of Yugoslavian Dances arranged by Mr. Kolitsch. Also heard were the Vitali-David Ciaccona, Beethoven's "Kreutzer" Sonata and Joaquin Nin's Suite Espagnole.

It was in the works on the second half of the program that Mr. Kolitsch played most persuasively. In these his tone had color and eloquence, and he made up in dramatic fervor for what he lacked in finish and accuracy. Mr. Kolitsch let excitement run away with him once or twice and his intonation was insecure, but he had chosen interesting music and he went at it zestfully. His skilled accompanist was Hellmut Baerwald. B.

Margaret Fisher, Pianist

Margaret Fisher, pianist, chose Bach's Chromatic Fantasie and Fugue, Mozart's Fantasie in C Minor, K. 475, Moussorgsky's "Pictures at an Exhibition", Chopin's Fantasie, Op. 49, and three Debussy pieces, "Pagodes", "La soirée dans Grenade" and "L'isle joyeuse", for her first Town Hall recital program on the evening of Feb. 25. Her playing of these numbers revealed musical responsiveness and musical intelligence, the expression of which was handicapped in part by nervousness and in part by prevailingly unmusical tone quality and lack of technical clarity. C.

David Nadien, Violinist

Now 17 years of age, David Nadien, violinist, who made his debut three years ago, was heard in recital again at Town Hall on the afternoon of Feb. 26. In a program that made exacting demands he proved that he has continued along the lines of serious study with considerable profit and that he is progressing gratifyingly towards fulfilling the promise made at his first appearance. He has built up a good technique and plays with generally accurate intonation, with good taste and with poise. He needs to strive now especially for greater beauty of tone and for deeper comprehension of the music and greater emotional response to it. His playing at present is sincere and straightforward but lacking in color and brilliance.

He did his best work in the second part of the program, which featured a Sonatina by the young French composer Jean Françaix, the Caprices Nos. 1 and 7 by Paganini, Stravinsky's "Dithyrambe" and Scherzo from "The Fire Bird" and Sarasate's "Zapateado". Ysaye's Sonata in E Minor for violin alone and Glazounoff's Concerto in A Minor proved to be somewhat beyond his range at his present stage of development. Erich Itor Kahn cooperated at the piano. C.

Leopold Terapsulsky, Cellist

This second New York recital by Leopold Terapsulsky, young American cellist, on the afternoon of Feb. 27 in Town Hall confirmed earlier impressions that he is a musically and technically able exponent of his instrument. In a program which included a Concerto in D by Tartini, Stravinsky's "Suite Italienne", Schubert's "Arpeggione" Sonata in A Minor and

(Continued on page 27)

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Concerts—Manhattan

(Continued from page 26)

short works by Bach, Davidoff, Falla and Sarasate, he disclosed a tone of ample body and good quality, and security of intonation particularly commendable in the higher positions. His feeling for the phrase and for lyrical expressiveness were typified in a fine reading of the "Grave ed espressivo" of the Tartini Concerto and the "Serenata" of the Stravinsky Suite. The latter is a difficult work in the composer's neo-classical style involving several tricks of bowing and tone production requiring utmost violinistic delicacy of execution. But Mr. Terapulsky surmounted all such problems with ease and assurance and won much applause from a large audience for a performance which was, everything considered, one of the best cello recitals of the season. Erich Itor Kahn gave ample support at the piano. R.

La Meri Presents "Swan Lake"

In Hindu Idiom

A bold and very interesting experiment in the dance had its press preview at the Ethnologic Theatre on the afternoon of Feb. 19, when La Meri presented Tchaikovsky's "Swan Lake" in the technique of Hindu Natya. Since everyone in the dance world is familiar with "Swan Lake" and since that venerable work is full of pantomime, even in the original version, it was a very wise choice.

La Meri has created the second act of the ballet, with a prologue in which she shows how the swan queen was enchanted. The music and the action are familiar, but the technique is that of the Hindu dance which we have previously seen employed only in the works of Indian tradition. As La Meri has explained in an enlightening note on her experiment, the Hindu technique need not be limited to the stories of India's epics. Shan-kar, she tells us, is using it in the creation of natyas of modern social significance in India today.

The program began with a performance of the familiar "Gauba's Journey to Paradise" and with Seven Classical Indian Dances. Far from being "torn limb from limb by the balleromamas, as she anticipated, La Meri and her company were warmly applauded. Several performances of the "Swan Lake" have been given since the preview to interested audiences. B.

John Feeney, Tenor

John Feeney, tenor, was heard in recital at Carnegie Hall the evening of Feb. 27. Most of the songs on his program were Irish, though they were varied with a sprinkling of numbers by Handel, Sullivan, Purcell, Merikanto and "Una Furtiva Lagrima" from "L'Elisir d'Amore". But it was particularly with his lilting and sentimental delivery of the various Irish tunes that Mr. Feeney pleased his large audience and won copious applause. He was assisted by the St. Jude Girl Choir and accompanied at the piano by Edward Hart.

Busch Trio Gives Beethoven Program

The fifteenth concert in the New Friends of Music series was given by the Busch Trio, consisting of Rudolf Serkin, piano; Adolf Busch, violin, and Hermann Busch, cello, at Town Hall on the late afternoon of Feb.

27. The all-Beethoven program consisted of the Trio in C Minor, Op. 1, No. 3; the set of Ten Variations for Piano Trio in "I Am the Tailor Kakadu", Op. 121-A, and the Trio in E Flat, Op. 70, No. 2.

Of especially intriguing effect was the group's performance of the delectable variations on "Ich bin der Schneider Kakadu" and, in particular, the ninth, an Adagio expressivo, while similar felicitous treatment was accorded the Andante cantabile and variations, of much deeper import, of the C-minor trio. In fact, the fresh, spontaneous charm of all four movements of this early work of the master was projected in the most engaging manner and the riper beauty of the later trio in E flat was set forth with equal eloquence, as the three artists seemed to be in rapport to an unusual degree. The audience was whole-heartedly responsive. C.

Romolo De Spirito, Feb. 27

Romolo De Spirito, tenor. Carrington Welch, accompanist. Sylvia Marlowe, harpsichord; Milton Prinz, cello. Town Hall, Feb. 27, evening:

Cantata: "L'Impatience" for Tenor, Harpsichord and Cello. Rameau Recitative and Aria (From "L'Enfant Prodigue") Debussy "Chanson d'Amour"; "Adieu"; "Notre Amour" Fauré "Extase" Duparc "Ne Jamais la Voir" Widor "As Life is So Sweet" Diamond "I Rise When You Enter" Chandler "David"; "Grass"; "Moon"; "Farewell"; "Silence"; "Cancioncella Sevillana"; "Media Luna"; "Balada Amarilla"; "Murio al Amanecer"; "April Fool Baby" Bowles "Auprès de Cette Grotte"; "Crois mon Conseil"; "Je Tremble en Voyant ton Visage" Debussy "Mon Amour" Thompson "La Dent" Ganz "Le Chapelier" Satie "Chanson de la Mariée" Ravel "Air Grave"; "Air Vil" Poulenec

Mr. De Spirito, a newcomer to the concert rooms of New York, deserves high credit for the unusual character of his program, even the familiar portions of which were unshackled, and many of its novelties interesting. Added to this fact, was a clear diction in both English and French and an unusually authentic accent in the latter language.

The Rameau work, something of a novelty, is of a character not especially striking to the modern ear, but solidly musical. The following group of pre-war French songs was capably sung. The contemporary works, many of which had their first hearings, were well composed though none of them was especially striking in substance. Debussy's "Promenoir des Amants" was agreeable to hear. The final group was well projected. H.

Owen Berger, Pianist (Debut)

Owen Berger, young American pianist, made his New York debut in a recital in Carnegie Hall on the evening of Feb. 28. Mr. Berger's program was devoted to the music of familiar masters, but in each case he managed to pick works which are less popular with recitalists than the hackneyed ones. After an Ode by Purcell, came Schumann's "Kreisleriana", Brahms's Intermezzo in A and Capriccio in G Minor, and Beethoven's Sonata in B Flat, Op. 106, the formidable "Hammerklavier".

Mr. Berger proved to be an intelligent musician with high aspirations, as his program indicated. In the Schumann and the Brahms works his playing was emotionally communicative and technically excellent. At times, however, there was more light

Mischa Elman, Violinist, Presents Several of His Recordings to a Representative of Am-Rus, Which Will Attend to Their Safe Arrival in Russia. Given at the Invitation of the Soviet Government, the Records Will Be Kept in the New Museum of Culture and Rest, Recently Founded in Moscow, and at the Tchaikovsky Museum in Klin, Now Being Restored After Its Destruction by the Nazis



Larry Gordon

than heat in his performances, and his tone became hard and unvaried in quality. The "Hammerklavier" was a rash choice for a debut recital, but the resources the pianist displayed in it promise well for the future. B.

Hoté Casella, Mezzo-soprano

Hoté Casella, mezzo-soprano, gave her first New York recital in the Town Hall on the evening of Feb. 28, with Coenraad V. Bos at the piano. Mme. Casella's program consisted of an Early Italian group by Gasparini, Scarlatti and Handel; a French group by Aubert, Fauré, Koehlin and Doret; a German group by Franz and Brahms; Spanish songs by Falla, Obradors and Turina; American Indian works by Troyer and Jeancon, presented in costume; and, as a closing number "The Song of the Robin Woman" from Cadman's "Shanewis." H.

Charlotte Martin, Pianist

Charlotte Martin, pianist, gave a recital in the concert hall of the Hotel Barbizon on the evening of Feb. 29. Beginning with three sonatas by Scarlatti, the pianist offered the Busoni transcription of the Bach Chaconne and Beethoven's Thirty-two Variations. Following the intermission, she played a Chopin Etude and a Ballade and works by Ravel and Debussy. N.

Nora Norman, Pianist

Nora Norman, who was heard in recital at the New York Times Hall the evening of Feb. 29, is an English pianist who lives in New York and has played much in this country. The program she assembled for the concert in question ranked among the most pleasant heard in recent months. It began with a group of short dances by such older English masters as William Byrd, Maurice Greene, Giles Farnaby and Dr. Arne and furnished as its two weightiest pieces Schubert's delightful A Minor Sonata, Op. 164, and the superb though shockingly neglected "Introduction and Allegro Appassionato" in G of Schumann—in reality a truncated concerto in its composer's most romantic and impassioned manner. The orchestral part was furnished on a second piano by Erich Itor-Kahn, in his usual expert manner.

A group of Chopin, Debussy's "Cathédrale Engloutie", Albeniz's "Seguidilla" and the Glinka-Balakireff "The Lark" brought the regular list—which was then augmented by encores—to a close. Miss Norman was warmly received

by an audience of good size. She showed herself an accomplished player, with a technic equal to what demands she might make on it, excellent taste and cultured musicianship. Her performance of the beautiful Schumann work was perhaps the high point of the recital, though there was plenty to admire in her treatment of Schubert and the various attractive shorter compositions on her list. P.

Le Roy, Foster, Scholz Trio Appears

Some refreshingly new music was excellently played by the Le Roy, Foster, Scholz Trio in its New York debut in Town Hall on the evening of March 7. Haydn's Trio in D, Pierné's Sonata da camera, a new Trio by Norman Dello Joio, Debussy's "Boîte à Joujoux" arranged by Casadesus, and the "Allende el Rio" by Silvera, also in a first New York hearing, made up the program.

The flute of René Le Roy, the piano of Sidney Foster, and the cello of Janos Scholz were skillfully blended in performances which had an added piquancy owing to the unusual tonal combination. Mr. Dello Joio's Trio revealed the abounding vitality of all of his music. It is very youthful, but hearteningly intelligent; here is a composer who always has something to say. And Mr. Silvera's music was delightfully full of rhythmic point and verve. The three artists have obviously taken pains to explore the full range of tonal possibilities in the combination of their instruments. S.

Artists Celebrate Marks Anniversary

In observance of the 50th anniversary of the publishing house of Edward B. Marks a musicale was given by the firm in Steinway Hall on Feb. 10. A two-day "open house" at the firm's offices in Rockefeller Center also served to honor the veteran head of the corporation, now 78 years old.

Among the guests at the musicale were Mr. and Mrs. Isadore Achron, Maurice Aronson, Erno Balogh, Otilie Mark Barbanell, Ralph Benatzky, Leon Carson, John Warren Erb, Gustave Ferrari, Benjamin Grosbayne, Caterina Jarboro, Ossy Renardy, Elie Siegmeister, J. Rosamond Johnson, Anne Judson, Siegmund Spaeth, Mr. and Mrs. Carl Tolleson, Lothar Wallerstein and Michael Zadora. Participating artists included Rose Book, Eleanor Fine, Marcel Grandjany, Louis Sugarman, Dr. Felix Guenther and Aubrey Pankey. They were introduced by Leonard Liebling.

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HELEN HOWE
APPEARS ON
YAKIMA SERIES

Left to Right: Herman F. Crawford, Treasurer of the Yakima Community Concert Association; Helen Howe; Mrs. Cora Hoyer, Campaign Chairman, and H. A. LaBerge, President.

YAKIMA, WASH.—Helen Howe gave her original character sketches to members of the Yakima Community Concert Association recently. This is the eleventh season in which the Association has presented a series un-

der the Community Concert banner. Yakima's 1943-44 series includes the Columbia All-Star Quartet, Yehudi Menuhin, Helen Howe, Mia Slavenska and her troupe and the Baccaloni Opera Company in "The Barber of Seville".

music and song literature of French composers, beginning with Rameau and Couperin and moving on to Fauré, Debussy and Ravel.

"Next season will mark the first time the French composers have been included as a unit in the New Friends series," says Mr. Hirschmann.

Performers of Mozart works will be Rudolf Serkin, Adolf Busch, Claudio Arrau, Joseph Szigeti, the Budapest, Gordon, Kolisch and Lener String Quartets. The only exception to the programmed composers will be made when Lotte Lehmann presents a Beethoven program, including the cycle "An die Ferne Geliebte".

Artists to be heard in French music will include John Wummer, Eva Heinitz, Ernst Victor Wolff, Gaby and Robert Casadesus, Jennie Tourel and Martial Singer.

Other artists to take part include George Szell (appearing in New York for the first time as a pianist), Rosalyn Tureck, Mieczyslaw Horszowski, William Primrose and Milton Katims.

As in the past, the concerts will run for sixteen Sunday afternoons, with a recess of three weeks for the Christmas holidays.

Many Engagements Fulfilled by Pupils of Adelaide Gescheidt

Many artists from the studios of Adelaide Gescheidt, New York teacher of singing, have recently appeared in concerts and recitals. Beatrice Donley, contralto, was soloist in "The Messiah" in Durham and Raleigh, N. C. Miss Donley has been re-engaged as head of the vocal department at Meredith College, Raleigh. Helen Harcourt, soprano, was heard in "The Messiah" with the Oratorio Society of Ridgewood, N. J.; also in Upper Montclair, Paterson and Maplewood. She was also soloist at the Metropolitan Glee Club of New York and Orpheus Male Chorus of Newark, N. J. John Pettersson, tenor, who has been broadcasting with Fred Waring Glee Club for the past 5 years, was soloist in Bach cantatas with Harms Choral Society, New York. Byrtie Ladd, mezzo-contralto soloist of Community Church of Great Neck, L. I., appeared in recital under the auspices of the Womens Guild, Great Neck, and the Women's Club of Great Neck. Helen Albok, soprano, was soloist recently at the Hungarian Memorial and the Hungarian Artists Association of New York. Hayes Gordon, bass-baritone, is scoring success on

Broadway in "Winged Victory." Edythe Poynter, contralto soloist of Wachtung Congregational Church, Upper Montclair, N. J., sang the role of Adah in "Naughty Marietta" with the Montclair Operetta Club. Sono Kara, lyric soprano, appeared in joint recital with June Freeman, pianist, with the Suffern County String Ensemble in Bay Shore, L. I. May Lipton, soprano, was soloist in a concert given by the National Pioneer Women's Organization for Children in New York.

John W. Haussermann and E. Allan Williford.

Opera Series in Cleveland Listed

Festival Week to Bring Eight Performances of Favorite Works

CLEVELAND.—The 19th annual opera festival by the Metropolitan Opera Association in Cleveland will open on May 1 and continue through May 6, in the Public Auditorium.

Thomas L. Sidlo, chairman of the Northern Ohio Opera Association, sponsors of the festival, states that "The Tales of Hoffmann" will be given on the opening night with Patrice Munsell, Helen Jepson, Eleanor Steber, Raoul Jobin, Ezio Pinza, Martial Singer and Walter Cassell. Sir Thomas Beecham will conduct.

The schedule will continue as follows: May 2, "La Traviata", with Licia Albanese, Charles Kullman and Lawrence Tibbett; Cesare Sodero conducting. May 3, "The Marriage of Figaro", John Brownlee, Bidu Sayao, Mr. Pinza, Virgilio Lazzari and Christina Carroll; Bruno Walter conducting. May 4, "Mignon", Jennie Tourel, Miss Munsell, James Melton and Nicola Moscova; Sir Thomas conducting. May 5, a matinee, "Tannhäuser" with Lauritz Melchior, Alexander Kipnis, Mr. Singer, Rose Bampton and Marjorie Lawrence; Paul Breitach conducting; an evening, "Lucia" with Lily Pons, Jan Peerce and Leonard Warren; Cesare Sodero conducting. May 6, matinee and evening, "Carmen" with Lily Djanel, Miss Albanese, Mr. Jobin and Francesco Valentino, Wilfred Pelletier conducting; and "Rigoletto" with Armand Tokatyan, Mr. Tibbett, Miss Munsell, Mr. Lazzari and Bruna Castagna; Pietro Cimara, conducting.

A gift of \$10,000 was made by the Northern Ohio Opera Association toward the cost of the recent revival of "The Tales of Hoffmann".

W. H.

Marjorie Phelps Joins Faculty in Cleveland

CLEVELAND.—Marjorie Phelps has joined the voice faculty of the Cleveland Institute of Music, Ward Lewis, acting director, recently stated. Miss Phelps received her Bachelor of Music degree from the Institute in 1939 and was a member of the opera class at the Berkshire Music Center. She has appeared with the Worcester Oratorio Society, the Cleveland Summer Orchestra and the Chautauqua Symphony. In 1941 she was a finalist in the Metropolitan Auditions of the Air, and has sung on the radio.

W. H.

Mario Pupils Active

Annette Burford, soprano, from the Queena Mario Studios, substituted for Frances Greer on the Music for an Hour program with John Baker, also a Mario pupil. Ethel Barrymore Colt sang the title role in "Martha" at the New York City Center, and Eduard Kane was the Lionel of the same production. Dorothy Stahl, soprano, was soloist in the Mozart C Minor Mass with the National Orchestra Association in Carnegie Hall on March 10.

Henry Street School Presents Opera Scenes

The music school of Henry Street Settlement Opera Class, directed by Mme. Emma Zador, gave excerpts from "Carmen", "Il Trovatore" and "Hansel and Gretel" at the Playhouse, on Feb. 26. Members of the class include Katherine Rauch, Evelyn Sachs, Isabelle Press, Marilyn Teitler, Joan Echelman, Mabel Soulet, Robert Arnold and Walter Lewis.

Gavrilov Joins Cape Cod Center Staff

Alexandre Gavrilov, Russian dancer and producer of the Ballet Moderne, has accepted the post of head of the ballet department of the Cape Cod Musical Arts Center, East Brewster, Mass., opening June 29. Catherine C. Crocker is managing director and Ralph Stone, artistic director.

Master Institute Gives Scholarships

Scholarships in the opera workshop of the Master Institute of United Arts have been awarded to Rosalind Sternberg, soprano, and to Lawrence White, baritone. The workshop is under the direction of Amando Agnini, Paul Keyer and Burton Leslie.

Westchester Conservatory Enlarges Board of Directors

WHITE PLAINS, N. Y.—The Westchester Conservatory of Music, Mikhail Sheyne, director, has added three new members to its board of directors. They are Mrs. Lewis W. Douglas,

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Opera at the Metropolitan

(Continued from page 11)

tropolitan debut in 1928. The singer was in good voice and gave an excellent performance throughout the evening. The remainder of the cast included Nino Martini as Rodolfo; Frances Greer, Musetta; Francesco Valentino, Marcello, and Virgilio Lazzari was Colline. The remaining roles were assumed by Salvatore Bacaloni, George Cehanovsky and Lodovico Oliviero. Cesare Sodero was the conductor. D.

Steber as Giulietta in Fourth "Tales of Hoffmann"

Eleanor Steber succeeded to the part of the Venetian beauty in the fourth showing of "The Tales of Hoffmann" on Feb. 10, and sang and looked the part admirably. Also new to the cast were Lucielle Browning as Nicklausse and Lansing Hatfield as Schlemihl. Jacques Gerard sang Hoffmann for the second time, and others also familiar in their roles were Patrice Munsell, Jarmila Novotna, Ezio Pinza, Mack Harrell, Martial Singer, Alessio De Paolis and others. Sir Thomas Beecham conducted. F.

"Norma", Feb. 12

A capacity audience again bore witness to the popularity of the Metropolitan's revival of "Norma" on the afternoon of Feb. 12, with Cesare Sodero conducting. Zinka Milanov was heard as the unhappy priestess, Bruna Castagna with the Adalgis. Virgilio Lazzari was heard as Oroveso. Frederick Jagel again took the role of Pollione and the other members of the cast were familiar in their roles. B.

"La Traviata", Feb. 11

The season's third performance of "La Traviata" on the evening of Feb. 12 offered as its outstanding feature the first Violetta this winter of Bidu Sayao. The soprano was in good voice and provided a touching impersonation. Her chief associates were Charles Kullman as Alfredo and Francesco Valentino, who replaced Lawrence Tibbett as Germont. Mmes. Stellman and Paulee and Messrs. Dudley, Cehanovsky and d'Angelo completed the cast. Pietro Cimara conducted. R.

"Faust", Feb. 14

Under the direction of Wilfred Pelletier "Faust" was repeated at the Metropolitan on the evening of Feb. 14. Licia Albanese as Marguerite, Raoul Jobin in the title role, Ezio Pinza as Mephisto and Martial Singer as Valentin were the chief members of the cast. A large audience attended. N.

"Pelléas et Mélisande", Feb. 18

The second performance of Debuss-

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Lilian Knowles, Contralto
Hugh Giles, Organist

March 20th, 8:30 P.M.
Britt String and Piano Trio

March 27th, 8:30 P.M.
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Rose Dirman, Soprano
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sy's masterpiece found each member of the previous cast again present. In a production generally glowing with new vitality, the chief incandescence was again provided by the inspired conducting of Emile Cooper and the equally inspired acting of Martial Singer as Pelléas. Bidu Sayao was the Mélisande, Lawrence Tibbett the Golaud, Alexander Kipnis the Arkel, Margaret Harshaw the Geneviève, Lillian Raymondi the Yniold and Louis D'Angelo the physician. The audience, cold at first to the opera and singers, and all too prone to talk through the exquisite music between scenes, gradually warmed in appreciation and quieted in manners. Q.

"Rosenkavalier", Feb. 19

Once again, the superb conducting of George Szell was the outstanding quality of the Metropolitan's "Rosenkavalier", which was repeated on the afternoon of Feb. 19. Every facet of the Strauss score, its brilliance, its amazing rhythmic complexity, its magical detail and color emerged under his masterful leadership. All of the cast sang well, the leading roles being taken by Irene Jessner as the Marschallin, Jarmila Novotna as Octavian, Nadine Connor as Sophie and Emanuel List as Ochs. S.

"Carmen", Feb. 19

"Carmen" received a fourth vital and well-integrated performance under the inspiring baton of Sir Thomas Beecham on the evening of Feb. 19, with Lily Djanel repeating her interesting and steadily growing impersonation of the title role. With the exception of Frasquita, sung by Anna Mary Dickey for the first time this season, the cast was as in previous recent performances, Francesco Valentino singing Escamillo; Jacques Gerard, Don José; Christina Carroll, Micaela, and Lucielle Browning, Mercedes. The other roles were in the hands of John Baker, Lansing Hatfield, George Cehanovsky and Alessio De Paolis. The chief defect of the performance visually lay in the incongruities in the costuming and the completely un-Spanish hairdos. C.

"The Marriage of Figaro", Feb. 24

"The Marriage of Figaro" again demonstrated its ability to attract capacity audiences on the evening of Feb. 24 in a performance which had the indispensable services of Ezio Pinza as the bemused barber, John Brownlee was Count Almaviva; Eleanor Steber, the Countess; Bidu Sayao, Susanna; Jarmila Novotna, Cherubino and Irra Petina, Marcellina. Others familiar in the work were Alessio De Paolis, John Garris, Virgilio Lazzari, Louis D'Angelo and Marita Farrell. Bruno Walter again was the conductor. R.

"Norma", Feb. 26

Bellini's "Norma" was sung at the popular priced Saturday Night performance on Feb. 26, with the same cast as at previous hearings. This included Zinka Milanov in the name-part; Bruna Castagna as Adalgisa; Frederick Jagel as Pollione; Virgilio Lazzari as Oroveso; Thelma Votipka as Clotilda, and Alessio De Paolis as Flavio. Cesare Sodero conducted. N.

"Les Contes d'Hoffmann", Feb. 26

A large audience in buoyant spirits gave a gala touch to the performance of Offenbach's "Contes d'Hoffmann" at the Metropolitan on the afternoon of Feb. 26. Sir Thomas Beecham kept the long score briskly moving, and did so much with the music that its manifold weaknesses were completely forgotten. Leading roles were taken as before by Patrice Munsell, Lily Djanel, Jarmila Novotna, Raoul Jobin, Lu-

cille Browning, Mack Harrell, Ezio Pinza, Martial Singer, Alessio De Paolis, Lansing Hatfield and Nicola Moscova, and the other members of the cast were familiar. Especially fine characterizations were those of Mr. Singer and Mme. Novotna. S.

Jobin Sings Cavaradossi For First Time Here

The novel feature of the cast when "Tosca" was repeated on Feb. 28 was the Mario Cavaradossi of Raoul Jobin, who sang his "E lucevan le stelle" and the rest of his role with a plenitude of voice and with an Italian fervor rarely found in a non-Italian tenor. Grace Moore was again a blonde Tosca of striking costumes and greatly improved stage action and sang her "Vissi d'arte" with her customary effectiveness, while Alexander Sved was an obviously malignant Scarpia who made no pretense to subtle refinements of cruelty. Lorenzo Alvary, Gerhard Pechner and Alessio de Paolis were again, respectively, Angelotti, the sacristan and Spoletta, and the other roles were in the hands of George Cehanovsky, John Baker and John Sullivan. Cesare Sodero was the considerate conductor. C.

"Aida", Feb. 29

Verdi's "Aida" had its second hearing of the season for the benefit of the Free Milk Fund for Babies, at a special matinee on Feb. 29. The cast included Zinka Milanov in the title-role; Bruna Castagna as Amneris; Kurt Baum as Radames; Leonard Warren as Amonasro, and Lorenzo Alvary as the King. The lesser roles were assumed by Maxine Stellman and Lodovico Oliviero. Wilfred Pelletier conducted. N.

"Ring" Cycle

(Continued from page 5)

much that is new about Mr. Melchior's Siegmund and Siegfried. The distinguishing traits of these impersonations are variously familiar and, on the whole the tenor was in good voice. An old but pleasant story, too, is the Mime of Mr. Laufkoetter. In "Rheingold" there was a new Froh, of real *format*, in Kurt Baum; an experienced Donner in Osie Hawkins; a rather negative Fasolt in Mr.

Moscong and a menacing Fafner in Mr. List (who in "Siegfried" sang the threats and dying narrations of the Dragon). Nadine Conner's warblings of the Forest bird proved once again how necessary for this tricky music is a real, flexible coloratura technic. Rhinemaidens, Valkyries and Norns were of widely varying worth, the warrior maidens for once carrying off the vocal honors. Whether we in New York shall ever hear the choruses of Gunther's vassals actually sung, as they used to be at Bayreuth, instead of hoarsely shouted is anybody's guess.

The stage direction, of course, continues to form a chapter apart. Possibly it can be discussed more particularly at another time. One is properly grateful to the management, however, for not allowing the curtain to go up on "Rheingold" as it did last year—about 100 bars too soon.

Kuyper to Manage Chicago Symphony

Former Associate Business and Advertising Manager of Boston Symphony Named

CHICAGO.—George A. Kuyper has been appointed manager of the Chicago Symphony, succeeding the late

Henry E. Voegeli, and will take up his duties on March 15. Mr. Kuyper has been associate business and advertising manager of the Boston Symphony for the past six years. Edward L. Ryerson, president of the Chicago Orchestral Association announced Mr. Kuyper's appointment.

The new manager of the Chicago Symphony was graduated from Rutgers University and took his Master's Degree at Harvard. He taught for two years at the University of Michigan and later at Boston University's College of Business Administration. He has also been a teaching fellow at New York University.

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HERE is solid satisfaction in store for those who are enamored of the first theme of the Tchaikovsky piano concerto in B flat minor but have neither the desire nor the technical facility for extended study of the work in the appearance, via G. Schirmer, of a really worthy concert transcription of that opening material for piano solo made by Percy Grainger.

Here at last is the opportunity to revel to the heart's content in the far-flung chords and at the same time proclaim the irresistible melody that has haunted so many dreams, without having to depend upon another instrument or group of instruments to give it its due. Not that it is a piece for the babes and sucklings of the piano, deluded by radio and screen maltreatments of the music, to tackle. The main part, it is true, can comfortably be negotiated by anyone with a reasonable amount of chordal security and abandon, but the first cadenza is included, and that constitutes a major technical hazard.

Those who undertake to play this transcription—and their names will probably prove to be legion—will do well to ignore the characteristic indications of the transcriber to use "stiff fingers, stiff wrist, stiff arms" and to play the closing chord with the fist, if for no other reason than out of consideration for the long-suffering piano, an instrument menaced at the present time as it is with extinction because of untoward conditions without the added impetus of a Tchaikovsky spate. But in any case what a formidable aggregate emotional release is waiting to be undammed with the general circulating of this thrice-admirable solo version of the mightily resounding chords and melodic tones of the opening pages of "the" concerto!

CZECHOSLOVAKIAN FOLKSONGS ARRANGED AS CHORAL GEMS

FEATURING a new series of arrangements of folksongs and compositions by the leading early and contemporary composers, the Edward B. Marks Music Corporation has published a set of Czechoslovakian folksongs as arranged by H. A. Schimmerling. Here are little gems of folk material treated with affectionate solicitude in making them more generally accessible and usable without permitting the slightest suggestion of sophistication in adapting them to mar their naïve charm.

Five folksongs are thus presented, "Nitra, Dearest Nitra," which is Slovak; "Moravia," which, of course, is Moravian, and "Oh, My Son," "Confession" and "While the Stream Flows Ever Onward," three of strictly Czech origin. The last two immediately arrest the interest by the similarity of their rhythm (two eighth notes followed by two quarters in the three-four time) and the contrary progression of their melodic lines.

"Moravia" is a spontaneous and



Daniel Gregory Mason Percy Grainger

simply sincere outburst of love of the native land and "Oh, My Son," with its apparently inconsequential words that seem to suggest that something more significant remains unexpressed, is the most elaborately choraled of the set. The only one not in triple rhythm is the Slovak "Nitra, Dearest Nitra," a touching little lament in two-four time, in which the device of humming is used with eloquent effect. These arrangements are all fashioned for a group of mixed voices in four parts.

SONGS FOR MEN BY MASON AND ONE BY NORMAN GEE

EXCEPTIONALLY good songs for a man singer are the Three Songs by Daniel Gregory Mason, with poems from Wallace Irwin's "Nautical Lays of a Landsman", just published by G. Schirmer. The titles are, "I ain't afeard o' the Admiral", "A Grain of Salt" and "The Constant Cannibal Maiden".

With these inimitable Irwin poems as an inspiration Mr. Mason has been prompted to write music of lusty humor that always remains within the bounds of the artistic even when most potently projecting the spirit of the texts, characteristic expressions of the innocuous egotism, ready philosophy and romantic irresponsibility of the traditional sailor. They guarantee an exhilarating experience both for the bass or baritone who sings them and for his audience.

It is difficult to determine which one is likely to make the climactic effect, the "common old tar's" reflections on the admiral who was very nice about taking his advice, the discourse on the equally happy lot of the sailor's wife who is content to stay home and knit and let her husband roam and that of the sailor husband who is content to keep on sailing and let her knit, or the meditations of the sailor on the girls of every nationality who have deceived him sooner or later and his nostalgic dreaming of the constant cannibal maiden who "sets in the shade of the whingo-whango a-waitin' for me with a knife and a fork".

Another good song from Schirmer for a man is "The Exile's Song" by Norman Gee, a setting of a poem by

Robert Louis Stevenson. The slow march-like rhythm is particularly appropriate, and the wistful outbursts of the music as the voice part and accompaniment are developed eloquently express the gripping poignancy of the words. It is published in two keys, for low and for medium or high voice.

EASTER AND LENTEN ANTHEMS IN GRAY'S NEW QUARTERLY

FIVE new sacred choral works, including a fine Easter anthem, are to be found in the H. W. Gray Company's latest Anthem Quarterly. The new work for Easter is "Easter Again Is Here" by Claude Means, a stirring jubilant chorus for four-part mixed choir with solo for soprano voice or junior choir in unison. With it are given two other eminently worthy Easter works, new respectively, last year and the year before, W. A. Goldsworthy's "All Hail the Power of Jesus' Name" and George W. Kenner's beautiful carol, "I Heard Two Soldiers Talking".

Two of the other novelties are for Lenten services, Harry Wilkinson's broadly treated and dignified "Behold the Lamb of God" and Alexander Gretchaninoff's prayerfully devout "Lord, I Have Cried Unto Thee," both for mixed voices in four parts. Clarence Dickinson's arrangement of Gustav Schreck's Passion motet, "Christ the Lord for Us Doth Languish," and Orvis Ross's Palm Sunday anthem for mixed voices, "Ride On, Ride On in Majesty," are also included in this connection.

The remaining two new works are non-seasonal and are wholly admirable examples of church music in its best estate, Van Denman Thompson's "A Sweeter Song," a setting of a John G. Whittier poem, and T. Frederick H. Candlyn's "He That Is Down Needs Fear No Fall," with poem by John Bunyan. An arrangement by Arthur Hall for mixed voices of Brahms's "O Blessed Soul, Array Thee," and R. Mills Silby's vesper hymn, "Save Us, O Lord," round out a collection of uncommonly high standard.

"VOICES OF FREEDOM" SONGS AND TWO NOTABLE CHORUSES

THE Choral Art Series of the Boston Music Company has been notably strengthened by the addition of choruses of distinction by Bryceson Treharne and Theodore F. Fitch, and the firm may justifiably take pride in a series of choral settings by Mr. Treharne of songs of the United Nations, issued separately under the collective title, "Voices of Freedom".

Mr. Treharne's original chorus, "O Star of France", is a dramatic and admirably worked out setting of Walt Whitman's poem of the same title. It is written for soprano, mezzo-soprano, alto, tenor and two basses and the timeliness today of Whitman's exhortation of encouragement to a country "by traitors sold" is brought home with peculiar forcefulness through this

imposing musical version. It closes on a climactic chord of thrilling effect.

As for Mr. Fitch's latest choral work, "A Prelude to Battle", it lives up to the high standard of lofty musical conception and distinguished writing so significantly exemplified in the composer's previous creative achievements. The text is taken from Shakespeare's "King Richard III", Act V, Scene III, and forms the prayer uttered by the Earl of Richmond on the eve of the Battle of Bosworth Field. The prayer is essentially appropriate today and the composer has made with it a musical supplication of genuine beauty and imposing dignity of utterance. With all its reverential spirit there is a full-blooded vitality in the music that sets it apart, while certain special effects achieved bespeak the broadly developed resourcefulness of the composer.

In supplying English versions of the texts of the "Voices of Freedom" songs that, while faithfully reflecting the sentiments of the original words, are written in a fine English style and, without at any time being cramped in freedom and expression, conform in a noteworthy manner to the requirements of accent and inflection inherent in the music. Lorraine Noel Finley has given expert collaboration to Mr. Treharne in his making of the choral versions designed to be sung either in unison or by chorus of mixed voices. Thus far eighteen have been released, beginning with the Chinese song, "Forward We Go", with the music of Hsien Hsing-hai.

OTHER WORKS IN SERIES

Other songs in this excellent series are Pulvera's "March of the Paratroopers" and Knipper's "The Fighting Border Guards" for Russia; "We Want Our Fair Land" for Norway; the "Song of the Chetniks" and "Now That War Has Come" for Yugoslavia; "Pantry Prowlers" for Belgium, a song that is based on a famous Hamburg fife tune and thus is an example of the use made of such material to satirize the invader; Richard Hol's "Beloved Land" for Holland; "When Will the Spring Come?" for the Cretan guerillas; Méhul's "Song of Parting", first sung in an opera in Paris, later to become the second national hymn of France, and "Sing for Freedom" for Poland, the tune having been composed by Kurpinski in 1830.

Then Czechoslovakia is represented by the Hussite battle song, "Valiant Warriors, God Has Blessed You", and "The Young Rider"; Greece, by "The Table Song", sung by Greek soldiers; Java, by "The Victory Is Ours", with a melody by Rombout, and Great Britain, by the traditional "Sons of the Sea" ("Oh, the merry, merry England"). For Denmark there is Horne-man's "When I Went Off to War", which is used today as a resistance song, while a second song for Norway, "Song of the Home Front", has become the song of the underground army in Norway.

BRIEFER MENTION

For Voice:

"There Is a Garden in Her Face", by Don Malin, a lilting and flavorsome setting for high voice of Thomas Campion's familiar poem, traditionally Old English in style (Summy).

"Only of Thee and Me", by Genevieve Wiley, a well conceived and harmonically interesting setting for medium voice of a good poem by Louis Untermeyer (Shattinger, St. Louis).

"The Heart Remembers All", words and music by Katharine Kennedy, pleasing music marred in its effect by inept adjustment of the words (Bruce Humphries).

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New Life of Tchaikovsky

(Continued from page 8)

of Tchaikovsky deserve to be performed than actually are given.

One is incessantly fed the three most famous symphonies, the violin concerto, the B Flat Minor Piano Concerto, "Romeo and Juliet", "Francesca da Rimini" and a few other things. How much does one hear of the chamber music (barring the "Andante Cantabile" and the A Minor Trio) or when does a conductor dream of performing the various suites? Who plays the early symphonies or even—except at very rare intervals—the absurdly trashed "Manfred"? Paradoxical as it may sound, there should be a Tchaikovsky revival. Great masses of the composer's music wait patiently for a hearing—in America, at any rate—music which would very decidedly demonstrate that he was much more than a prophet of gloom or hysteria.

One is struck on reading Mr. Weinstock's book (and this is nothing new in studying the composer's career) by the number of failures his works scored in his lifetime. It seems strange that a person so easily hurt and quickly discouraged

should, under the circumstances, have had the will and the industry to write as much as he did. Yet this circumstance is one of the most absorbing aspects of his genius. Except for "Eugene Onegin" and "Pique Dame" his operas—almost as many as Wagner's in point of number—were consistent failures. Like so many other masters he is supposed to have lacked "theatre" sense. And to the extent that Verdi or Wagner or Mozart had the quality we may be sure he fell short of this inborn gift. Yet from fragments we are more or less acquainted with we can feel sure that they contain a great deal of music that does not merit premature burial.

Mr. Weinstock's book, if in the last analysis it does not fundamentally alter our picture or our conception of Tchaikovsky or place him, musically or otherwise, in a new light, is valuable and absorbing. One could wish that in communicating to his reader Tchaikovsky's reactions toward other composers the author might be somewhat less anxious to interpret or justify them in terms of his own predilections. The writing is clear and not overladen, if not distinguished or brilliant. A detailed catalogue of Tchaikovsky's works adds unquestionably to the usefulness of the volume.

H. F. P.

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Southern Festival Lists Native Works

COLUMBIA, S. C.—Several compositions by contemporary American composers will be among the features of the Columbia Music Festival Association's tenth annual Festival, May 5 and 6. The orchestra season in Columbia will open the first week in April and close with the climax of the Festival in May. Carl Bamberger, new conductor of the Southern Symphony, will include on his program George Gershwin's "Rhapsody in Blue", two compositions by Morton Gould, William Schuman's "Newsreel" and George Kleinsinger's oratorio, "I Hear America Singing." Carroll Glenn and Ezio Pinza will be the festival soloists.

FOR THE RECORD . . .

ONE of the most important releases for February is the *Symphony in B Flat* of Ernest Chausson as played by the Chicago Symphony under the baton of the late Frederick Stock (Victor, Album DM 950, 4 discs). As a work which he understood thoroughly and interpreted surpassingly well, this symphony as set forth on records is a particularly fitting memorial to the fondly remembered Chicago conductor. It is the composer's only symphony, but it is representative of all that was best in his romantic, sonorous and frequently deeply emotional style. There are, of course, reminiscences of his teacher and creative model, César Franck, but Chausson had much originality in him and he expressed himself easily and well in music.

The present composition is strongly lyrical, rich harmonically and its orchestration has much variety and color. The mood, as in much of Chausson's music, is melancholy—poignant is a better word, perhaps. It is in three movements and follows the Franckian cyclic form, Andante, Adagio and recapitulative Finale. The recording is a superior one. The big climaxes of sound are achieved without blasting; the essential refinement and delicacy of the music is preserved and there is very little surface noise. It is in every way a worthy representation of both conductor and orchestra.

A DISTINGUISHED French conductor pays homage to one of France's greatest creative artists in the performance of Claude Debussy's *Images* given by the San Francisco Symphony under the direction of Pierre Monteux (Victor, Album DM 954, 2 discs). Only two movements of the suite are given—the first "Gigues", and the third, "Rondes de printemps". The most popular movement of the three, the "Iberia", is omitted because it is already available in another recording. That it is not included here is regrettable since the interpretation given by Mr. Monteux and his men is so admirable and since the suite loses something of contrast and balance through its omission. However, the collector will be grateful for so representative a performance of these less frequently heard examples of Debussy's mature period.



Erno Balogh



Pierre Monteux

well-loved "Malaguena".

While each of the composers displays marked individuality there is a clear community of interest, first, in Spanish and quasi-Spanish rhythmic figuration of dance derivation, with some hints of North American jazz idiom, and, second, a piquant but not excessive use of free harmony along polytonal lines. Without exception they require an interpreter who is at once sympathetic to Latin music, temperamentally, and is capable of brilliant execution. Mr. Balogh fills both requirements to the highest degree. His recordings of these works should do much to increase the popularity in the Northern Hemisphere of the distinctive music currently being created in our sister nations to the South.

Grace Moore, Metropolitan soprano, was heard in concert in Havana on Feb. 22.

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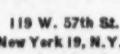
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Cleveland Men Are Led by Goossens

Guest Conductor Gives His Own Music—Hofmann Is Soloist

CLEVELAND.—Conducting the Cleveland Orchestra as guest recently, Eugene Goossens, conductor of the Cincinnati Symphony, placed the second and third movements of his own First Symphony on the program. Other works were Charles Skilton's transcription of Handel's Suite in E Minor and excerpts from "Le Coq d'Or". The Brahms Violin Concerto was admirably played by Tossy Spivakovsky, concertmaster. Like Mr. Goossens, he was loudly applauded.

Josef Hofmann was soloist with the

orchestra at later concerts, playing the Chopin Concerto in F Minor. Dr. Frank Black conducted Schubert's "Unfinished" Symphony and the Symphony No. 4 by Tchaikovsky. An overflowing audience was on hand to give the performers demonstrative receptions.

The second series of Sunday Twilight Concerts got off to a good start recently with a Bohemian program. Rudolph Ringwall again considered adult members of the music appreciation study groups in repeating the program played for high school pupils in the Educational Concert Series. A later program included music by Bach, Brahms, Smetana, Dvorak, Weinberger, Berlioz, Granados, Vaughan Williams and Coates.

The Cleveland Philharmonic, conducted by F. Karl Grossman, gave its first concert of the season on Feb. 6 in the auditorium of Cleveland College. Under Mr. Grossman's resourceful

leadership the young players have made necessary adjustments to prevailing conditions and developed a creditable ensemble. The program included Liszt's "March of Homage"; the second movement of Howard Hanson's "Nordic" Symphony; Lalo's Overture to "Le Roi d'Ys"; Arthur Foote's "Four Scenes from the Rubaiyat", and music by Humperdinck and Chabrier. Russell Abbott, bass, was soloist, singing an aria from Verdi's "Don Carlos", the "Evening Star" from "Tannhäuser" and "The Two Grenadiers" by Schumann.

WILLIAM HUNING

Piatigorsky Leads Denver Forces

Debut as Conductor Is Combined with Appearance as Soloist

DENVER.—Gregor Piatigorsky had a double role at the fourth concert of the Denver Symphony on Feb. 4, playing his cello and making his premiere appearance as a conductor. A capacity audience filled the auditorium.

Mr. Piatigorsky delighted everyone with his artistry in the Haydn Concerto in D, with the orchestra led by Horace E. Tureman, permanent conductor of the organization. He also contributed a solo group accompanied by Ralph Berkowitz. Several encores were added.

As conductor, Mr. Piatigorsky led the orchestra through the Overture to "Euryanthe", a suite of Russian folk songs by Liadoff and the March Slave by Tchaikovsky. He was received with acclaim. The orchestra reflected his enthusiasm. Mr. Piatigorsky obtained some remarkably beautiful effects. His interpretation of the March Slave had dynamic energy.

JOHN C. KENDEL

City Center Opera

(Continued from page 6)

warrant their seeking it. Miss Colt was an attractive and vivacious Martha and, for the most part, she sang well. Her voice, however, did not seem on this occasion to be of operatic calibre. "The Last Rose of Summer", for instance, was given pleasantly enough, but it was more in the manner of the salon than of the theatre. Miss Sten also exhibited a voice of good quality and culture, but it was not equal to the competition offered in the ensemble numbers.

One of the best elements in the performance was the work of the chorus. With a little more experience of singing together, this organization should prove a tower of strength in future productions. It includes many fine voices; the choirs, as well as the individual voices are well blended and balanced, and most of its members obviously know their way about the stage. When Mr. Halasz develops an ensemble as able as his chorus he will have achieved something hitherto unknown in opera in this country.

E.

Guild Will Give Quartet Prizes

Washington String Groups Will Play Winning Works—Victor Has Recording Option

WASHINGTON.—Marcel Anchel, founder of the Washington Chamber Music Guild, recently listed the judges in the Guild's competition for string quartet compositions. Two \$1,000 prizes will be awarded by the Guild and donated by the Radio Corporation of America through its RCA Victor division. One will go to the string quartet by a citizen of the United States or Canada, the other to a similar outstanding work by a Latin American composer.

The winning works will be played by the Guild String Quartet next season and Victor has the option of recording them. The judges who will consider all entries are Dr. Charles Seeger, chief of the music division of the Pan-American Union; Sir Ernest MacMillan, conductor of the Toronto Orchestra; Jascha Heifetz, violinist; Claudio Arrau, pianist; William Primrose, violist; Wanda Landowska, harpsichordist; Edgar Varese and Germaine Tailleferre, composers; and, representing the Guild, Mrs. Ana del Pulgar de Burke and Mr. Anchel.

The competition closes at midnight, May 31. Entries must be received by that time at the Chamber Music Guild, 1604 K St., N. W., Washington, D. C.

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MUSICAL AMERICA

Washington Hears Mahler's Fourth

National Symphony Has Diverse Lists — Soloists Applauded

WASHINGTON.—Mahler's Fourth Symphony, with Juanita Carter as soloist in the last movement, was the principal work on the program given by the National Symphony under Hans Kindler on Feb. 9. Heard as well were Morton Gould's "Salute to America", Milhaud's arrangement of the Overture to Couperin's "La Sultane" and two Wagnerian excerpts.

The Gould work was performed again the following Saturday, at the fourth of the "15-30" concerts for young people. The excitement that evening was provided by Shura Cherkassky's playing of the Shostakovich Piano Concerto. Bach's Passacaglia and Fugue, Mary Howe's "Stars", the waltzes from "Der Rosenkavalier" and the Prelude and "Love Death" from "Tristan" made up a varied program.

The next regular concert was that of Feb. 20, when Percy Grainger played the César Franck Symphonic Variations and introduced the audience to another work by Morton Gould, his Concertette, which was cordially welcomed.

Spalding's "Farewell"

The soloist on Feb. 6 was Albert Spalding, playing his final engagement before he left the concert stage to serve with the Psychological Warfare Branch of the Allied Forces. He bowed himself out to the serenities of the Elgar Concerto. The program

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KINDLER RECEIVES TWO HONORS

At a National Symphony Concert, Hans Kindler (Center) is decorated by Dr. Alexander Loudon (Left), Ambassador of Her Majesty the Queen of Holland, for Her Majesty's Government, and Supreme Court Justice Owen J. Roberts, on Behalf of the Bruckner Society of America



WASHINGTON.—Hans Kindler received two honors at the 1,000th concert on Feb. 9 of the National Symphony, which he conducts. As representative of Queen Wilhelmina, the Netherlands Ambassador, Dr. Alexander Loudon, conferred upon him the

officer's degree of the Order of Orange Nassau, and he received the Medal of Honor which is bestowed by the Bruckner Society of America. The second presentation was made by Associate Justice Owen J. Roberts of the Supreme Court.

opened with the "Tolentine" Overture by Robert Wilkes. The second half was occupied by Tchaikovsky's Fourth Symphony.

On an earlier date, the National Symphony presented Lily Pons and Andre Kostelanetz in a special concert. Mr. Kostelanetz conducted the orchestra in the premiere here of Dmitri Kabelevski's Overture to "Colas Breugnon", and in music by Rimsky-Korsakoff and Albeniz-Arbo. Miss Pons was much applauded for her singing of diverse songs. On Feb. 2 and 3, the orchestra presented the Monte Carlo Ballet.

Zino Francescatti made his Washington debut as soloist with the Philadelphia Orchestra on Feb. 1, playing the Paganini Concerto No. 1. Eugene Ormandy conducted, presenting "The Four Freedoms" by Robert Russell Bennett, the Haydn Symphony No. 102 and the second "Daphnis and Chloe" suite by Ravel.

AUDREY WALZ

Plan Capital Series For War Workers

National Symphony Opens Drive With Goal of \$15,000 More Than Last Year

WASHINGTON.—The National Symphony opened its annual drive for funds on Feb. 6. The goal is \$15,000 more than last year, since, as E. R. Finkenstein, chairman, pointed out, the orchestra has been increased from 80 to 90 players and the season has been lengthened by two weeks.

The Orchestra announced plans for a series next season of three or more popular concerts of symphonic works exclusively for Federal employees at prices they can afford to pay, and for the enlargement of the services of the National Symphony Forum, which offers a course in music appreciation.

The orchestra gave a "Federal Employees Command Performance" on Feb. 16, building the program on the basis of ballots printed in Washington newspapers. The voting produced the following list: the Overture to "The Marriage of Figaro," the first movement of Schubert's Symphony in B Minor, Kreisler's "Liebesleid", Tchaikovsky's "Romeo and Juliet"; the prelude to "Lohengrin", Lehar's "Gold and Silver", Strauss's Pizzicato Polka and "Perpetual Motion", Gershwin's "Summertime", a Shostakovich Polka and the Berlioz Rakoczy March.

A. W.

Cleveland Gives Victory Concerts

CLEVELAND.—The first in a series of four benefit concerts to be given by the Artists Committee for Allied Vic-

ital at the Cleveland Music School Settlement on Feb. 7, playing works by Scarlatti, Beethoven, Brahms and Chopin.

Organist Heard

Laura Louise Bender, organist, gave the monthly recital for the Northern Ohio Chapter of the American Guild of Organists on Feb. 2. She played music by William Walond, J. S. Bach, J. C. F. Bach, Handel, Elgar, Joseph Jongen, and Henri Dallier. W. H.

Reiner Invites Dorsey to Play Trombone Concerto

PITTSBURGH.—Fritz Reiner, conductor of the Pittsburgh Symphony, has invited Tommy Dorsey to appear as guest soloist with the orchestra next season. Mr. Dorsey met Mr. Reiner after a symphony concert recently, and Mr. Reiner heard him at the Stanley. The popular band leader is reported to have accepted the invitation, provided Mr. Reiner could find him something to play. Mr. Reiner asked Leonard Bernstein, assistant conductor of the New York Philharmonic-Symphony, who was appearing in Pittsburgh as a guest artist, to compose a trombone concerto, and Mr. Bernstein has promised to consider the commission.

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Smetana's Third Opera Presented in Concert Form at Town Hall with Two Pianos Replacing Orchestra—Paul Eisler Conducts Performance, Using English and Czechish Texts—Work One of the Great Masterpieces of Lyric Drama

By HERBERT F. PEYSER

SMETANA'S third opera, “Dalibor”, was presented in concert form, under the direction of Paul Eisler, at the Town Hall the evening of Feb. 26. Two pianos took the place of an orchestra. A large and predominantly Czechish audience acclaimed the work with much warmth.

This performance, billed as the first in New York though quite as probably the first in the country, was announced as “commemorating the 120th birthday of Bedrich Smetana” (who, actually, was born on March 2). But a production of “Dalibor” needs no excuse. The work is one of the great masterpieces of lyric drama, as any unprejudiced person must realize who has witnessed an authentic stage representation of it.

In America, unfortunately, such persons are few and even abroad, before the war, they were not exactly numerous. For “Dalibor” did not travel much farther beyond the Czechish borders than Vienna and certain German cities. Gustav Mahler, who admired it greatly and made an arrangement of his own, placed it for a while in the Viennese repertoire when he was director of the Royal Opera; and Bruno Walter's last artistic achievement on the Ring Strasse, just before Hitler's rape of Austria, was a sovereign revival of the work. Yet in the mind of the average non-Czechish individual Smetana wrote precisely one opera and that is “The Bartered Bride”.

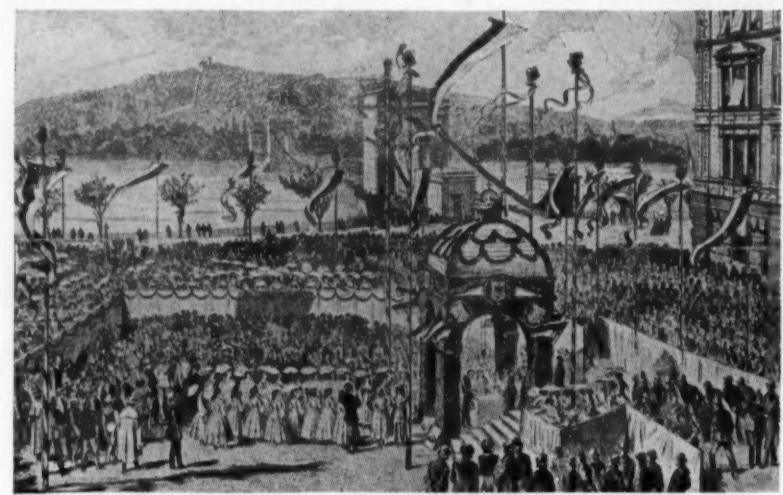
Hence the local music-lover owes a warm debt of gratitude to Paul Eisler, who conducted the Town Hall premiere and was in every sense its moving spirit, as well as to the small but excellent Czech chorus and to the various other artists participating. At the same time, creditable as the general results proved to be, it is useless to deny that a concert presentation, with all the handicaps and shortcomings it implies, as well as the replacement of Smetana's sonorous orchestra by two

pianos, affords at best only a hazy idea of the real “Dalibor”. And a person unacquainted with the work is not likely to obtain from it much more than a very sketchy if not a falsified impression. Under parallel conditions even pieces like “Lohengrin”, “Aida” or “Faust”—assuming they were equally unfamiliar—might emerge the losers.

The real place for “Dalibor” is the Metropolitan Opera House, which could cast the work without the slightest trouble, mount it without expense or difficulty, and which possesses in Bruno Walter and George Szell two conductors appointed by Heaven to guide and interpret it. Obviously, it should be sung in English for want of Czech-singing artists. It was in English that it was done on the present occasion, in an intelligible but somewhat crude and prosy translation made by Mr. Eisler himself—who with all his other duties must have had his hands full! Having at his disposal a Czech chorus the conductor sensibly allowed it to deliver the ensembles in the original text. The singing of these choristers, incidentally, was one of the more memorable elements of the performance.

A Wholly Original Work

“Dalibor”, first given on May 16, 1868, to celebrate the laying of the cornerstone of the Prague National Theater (an occasion of great patriotic festivities and rejoicings), is virtually the same age as “Die Meistersinger”. Wagner was one of Smetana's enthusiasms but the Czech master was far too original and sensible to fall into imitative ways and there is virtually not a trace of Wagner in the “Dalibor” music, even if there are decidedly Wagnerian echoes in the later and still more grandiose “Libuse”. From first to last the gorgeously romantic and pathetic music draws its nourishment from the soil and folk-spirit of Czechoslovakia. But its folklore is wholly different from the sort of thing which marks the “Bartered Bride”. It stands much closer to the heroic inspirations and the bardic sonorities of the symphonic cycle, “Ma Vlast”. Only for a brief moment—in the soldiers' chorus of the second act



The Laying of the National Theatre's Corner-stone in Prague, May 16, 1868, for the Celebration of Which “Dalibor” Had Its First Production. Smetana's Home Was in the House at the Extreme Right

—is there a flitting, reminiscent thought of the “Bartered Bride”. There are in “Dalibor” as good as none of those dance rhythms and little of that predominance of 2-4 time which fill the pages of Smetana's folk comedy and were to reappear in “The Kiss” and “The Secret”. For this, of course, the serious, pathetic subject matter is the reason. On the other hand, this reviewer, who has heard “Dalibor” repeatedly, is absolutely unable to detect any of those “Italianisms” with which this third of Smetana's operas and first of his tragic works has been taxed by certain listeners.

“Dalibor” was its creator's child of sorrow. His enemies fell upon it like a pack of wolves precisely because it was not like the “Bartered Bride”. To this degree they were right, for the piece is as different from its predecessor as night is from day. Smetana, who valued the “Bartered Bride” rather lightly, was sorely grieved that it was compared so persistently to his more ambitious production and, moreover, in a manner to eclipse the latter in public favor. Time has corrected the error, at least among the composer's countrymen. But it is deplorable to find that the silly misconception still prevails elsewhere. “Dalibor”, if it suggests anything, stands closer to “Fidelio” and to “Lohengrin”. But even in this respect the parallels are visual, not musical. They originate in certain superficial similarities of character and situation; and they are brief and fleeting.

Drawn from a Folk Source

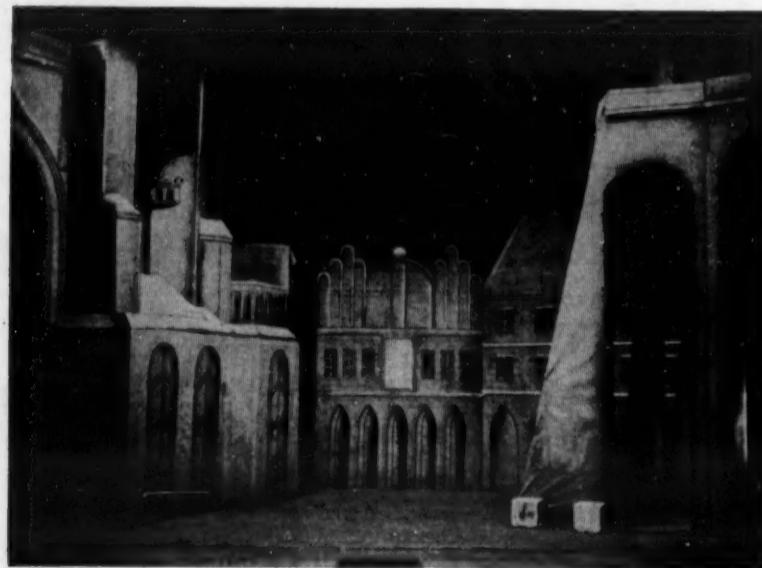
If Smetana did not copy Wagner's musical methods he did, in an independent and creative fashion, follow Wagner's precepts about the use of folk legend for operatic purposes. The libretto which Josef Wenzig furnished him is developed from popular sources. In this tale of romantic love and adventurous heroism—a story unfolding without the slightest complexity and peopled by vibrant, warm-blooded human-beings—the warrior and peasant leader, Dalibor, murders, in revenge for the slaughter of his friend, Zdenek, a brother of Milada. The latter appeals for justice to King Vladislav but falls instantly and desperately in love with the handsome captive when she sees him brought to trial before the monarch. Milada's single idea is now to save her former enemy from the life-long imprisonment to which she hears him doomed. To Jitka, an orphan girl befriended by Dalibor, she confides her plan to disguise herself as a boy and take service with Benes, a kindly old jailer, in order—like Beethoven's Leonore—to make her way to

the dungeon. This she manages and even contrives to wheedle from Benes a violin wherewith Dalibor can solace his loneliness. In the darkness of the sombre vault she confesses her passionate love and her purpose of rescuing the prisoner. This rescue is thwarted, however, and Dalibor sentenced to death. Milada, wounded to death in a short battle with the king's forces, expires in her lover's arms, whereat he thrusts a dagger into his own heart.

Mr. Eisler found himself compelled by the exigencies of time to make a number of cuts in the score, certain of them decidedly injurious to the continuity, climaxing and musical structure of the work. The most unfortunate of these defacements were those practiced on the melting pages of love music in the dungeon scene and, especially, on the thrilling close of this episode which, under the prevailing circumstances, ended feebly and in the air. Naturally, the grandeur of certain pages, in which Smetana's orchestra is especially magnificent and heroic, could only be vaguely sensed. It was remarkable, nevertheless, how much of the spaciousness and the melodic warmth and sweetness of the score still remained in the face of obstacles like damaging cuts and the absence of orchestral colors.

The painstaking performance made known some admirable voices and not a little excellent singing. Smetana appreciated the value of song and wrote expertly, in spite of which he set some of his characters taxing problems of range and tessitura. Thelma Jerguson, the Milada, exhibited a dramatic soprano of uncommon quality even if her delivery of the high B naturals with which the part abounds showed technical imperfections. Artistically and in point of tone production Willa Stewart's treatment of Jitka's music was superior.

Another singer whose further appearances should be followed with interest was the young tenor, Richard Manning, entrusted with the vigorous duties of Dalibor. The fine voice and musical intelligence of Burton Cornwall were employed with taste and effect in the small but moving part of the old jailer, Benes. Frank Richards, doubling as the King and the guardsman Budivoj, was another praiseworthy member of the cast. Jarl Norman, as Vitek, and Henry Clarke in a pair of minor roles discharged their tasks conscientiously. The pianists, Alfred Stohner and Vincent de Sola must be commended for the way they carried out the ungrateful job of replacing a full-blooded orchestra, Francis Flanagan for his praiseworthy performance of essential violin solos.



The Settings for the First Act of “Dalibor” Used at the National Theatre, Prague, for the Smetana Centenary in 1924



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